# New Musical Express

EVERY FRIDAY 8D

No. 1170 Week ending June 14, 1969


# STONES: FREE LONDON CONCERT DATE
# JAGGER TALKS ABOUT SPLIT

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# FAITH IS NO LONGER

The multitude, scores of whom were hanging from the trees seen in the background, had been awaiting this moment all day. BLIND FAITH (l to r) ERIC CLAPTON, STEVIE WINWOOD, GINGER BAKER and RICK GRECH start their set.

RICHIE HAVENS on his way to the stage. And right DONOVAN, who borrowed Richie's guitar for his impromptue act, performs to an enthusiastic crowd.

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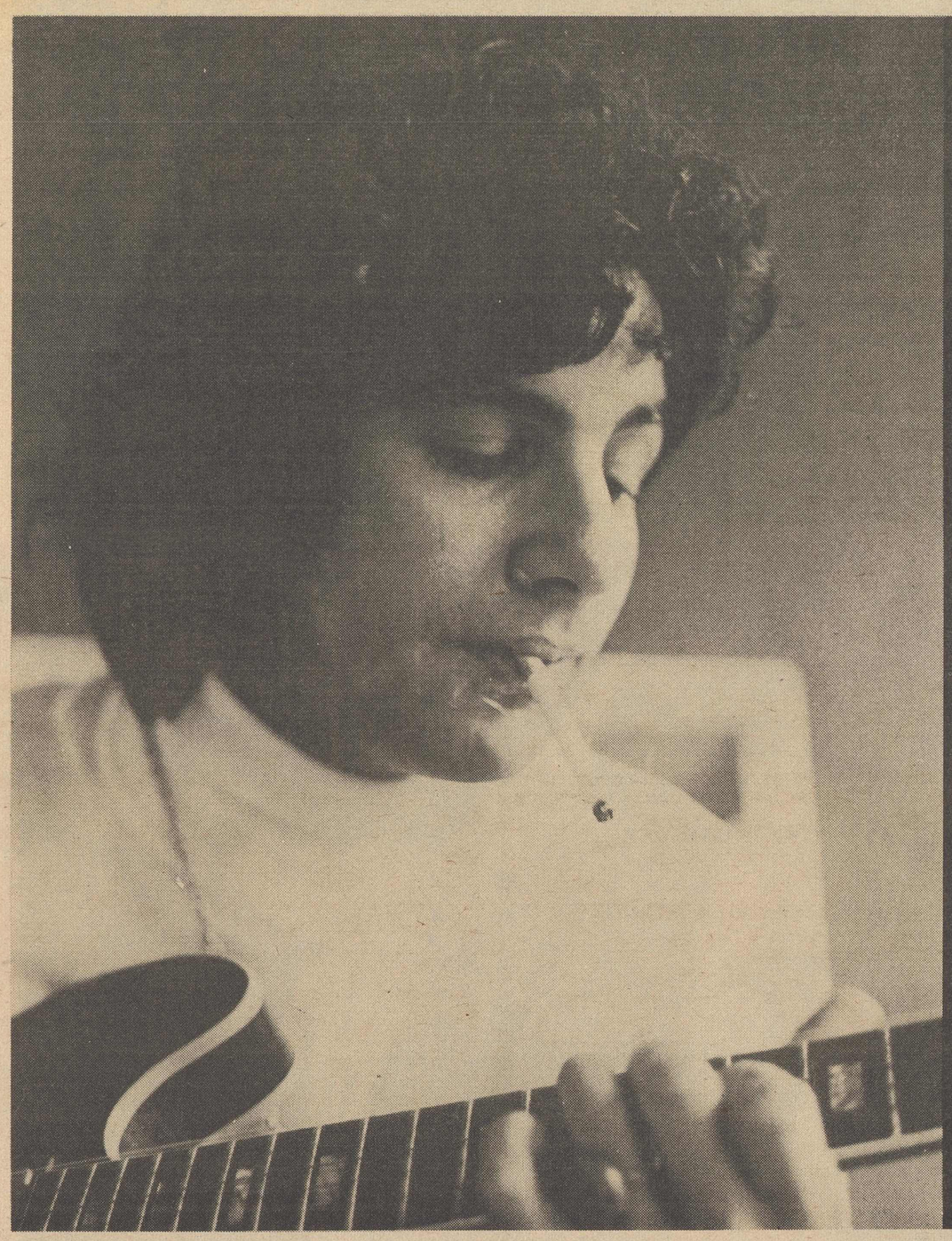

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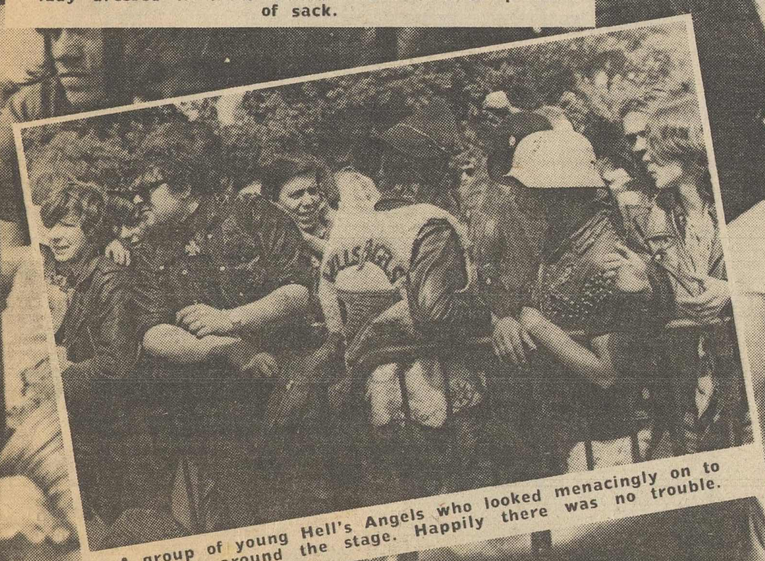
# BLIND FOR 120,000 FANS

DONOVAN caught the feeling of the occasion and entertained the backstage crowd by dancing with a lady dressed in what looked like a tattered piece of sack.



A group of young Hell's Angels who looked menacingly on to enclosure around the stage. Happily there was no trouble.

## The concert that made pop history

### Reviewed by NICK LOGAN

IT was, if we are to believe the London Evening News, dropping the biggest booby of them all, the "Cream farewell concert." That such a powerful newspaper should be so ignorant of the facts is frightening, but gladly not all the press coverage was as ill-informed as the poor old out-of-touch News.

But the sadder aspect of this side of the Blind Faith concert was that in their amazement at 120,000 youngsters meeting without incident, the national press missed the opportunity to realise that pop is no longer the preserve of the teenybopper and that these "mods, rockers and hippies," as the Evening Standard called them, had come not to scream at some hip-swivelling demagogue but in an orderly way to listen to adult thinking pop music, about which there was not a word.

So what of the music that caused all the fuss but went virtually ignored in the coverage?

What we were witnessing was not the gods at play but a very fine rock group. And if we thought of them in that way and not as superhuman beings then they were good and becoming brilliant with every new phrase.

It was 1 p.m. when I arrived, along with a cavalry charge of colourful young people who had poured out of the Underground at Marble Arch, and already the crowd was overflowing the natural ampitheatre known as the Cockpit.

Musically, the peaceful mood of the afternoon was set by the Third Ear Band and their Indian-influenced alchemy, provided by tabla, clarinet, cello and violin. The excellent Edgar Broughton Band followed, and kept up the high standard with their Beefheart-like bluesy pop.

A big roar went up for Richie Havens as he took the stage and launched into "High Flying Bird" and an act of burning intensity delivered from the heart.

"Freedom" was an emotional closer and at the end of it Richie came off the stage at the back with his face screwed up with passion, still strumming his guitar for several seconds after the act was over.

### Sweetness

It was a wonderful feeling of mass communication that was filling the park with sweetness and it rubbed off on Donovan who borrowed Richie's guitar and asked if he could sing a song or two.

He sang hello to them first, and they warmed to him, and then gave them four numbers which they loved. He picked "Colours" as a finale they'd all know and broke off mid-way to amuse the audience with the popular prostitution of his own lyrics . . . "Yellow is the colour of my true love's teeth," etc.

So to Blind Faith whose non-appearance was causing apprehension until almost exactly to schedule their faces appeared in the throng at the rear of the enclosure.

It was Stevie's apparent musical domination of Eric and Ginger that seemed to disappoint some of the crowd. On every one of the nine numbers it was Stevie who took the vocals, leaving his unmistakable impression on the musical outflow.

But is that really such a bad thing — Stevie's talent is growing to frightening proportions, those aching vocals that tug at the mind are reaching new dimensions, and with Eric and Rick's guitars and Ginger's drums he could have no finer canvas on which to create.

And if, as it seems likely, Eric and Ginger would rather be led than be leaders, perhaps they feel some dominant force is necessary to stop their talents producing self-indulgence. I, for one, found no cause for complaint.

It is difficult to chronicle the numbers as most titles went unannounced, but those that were included Stevie's blues number "I'd Rather See You Sleeping In The Ground," his "Means To An End" and the Stones' "Under My Thumb."

It was when Ginger announced half-joking, half-serious, that this was just their first rehearsal that I began to wonder if we were expecting too much and began to seek a new basis for appraisal.

And it was when Ginger at about that point turned on a flash of brilliant drumming to get the crowd on its feet that the whole set took a flight from the good to the excellent.

Stevie came back powering away; Rick, bending over his guitar in that peculiar bass player's crouching stance, was making it clear that he wasn't out of his depth in such exalted company; while Eric was playing with subtlety and controlled elegance.

Earlier there had been a certain amount of drive lacking but Stevie's keyboard storming and Ginger's ferocious drumming were pushing up the level every minute and from that point I began to note down every number as their best so far.

Perhaps Stevie summed it up for all of them when he sang: "I have finally found a place to live like I never had before."

BLIND FAITH on stage and just a small portion of the crowd.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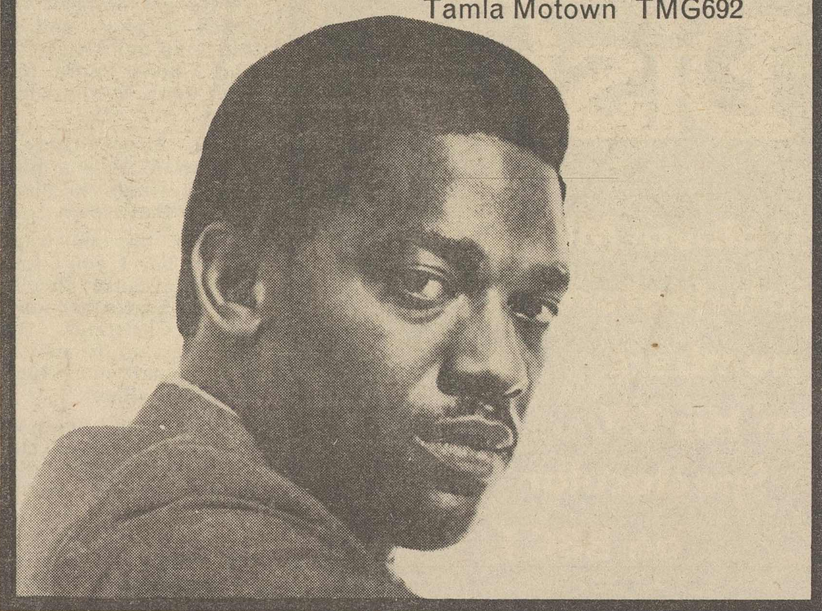

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# MICK JAGGER TALKS TO NME ABOUT THE NEW STONE, THE EX-STONE, AND TWO ALBUMS

MICK JAGGER pictured by NME on Saturday when he attended the Blind Faith concert in London's Regent Park along with Marianne, Mick Fleetwood, Donovan, Hollie Tony Hicks and girlfriend Jane Lumb, Chas Chandler, Mitch Mitchell, Noel Redding, Muff Winwood, erstwhile Traffics Chris Wood and Jim Capaldi and Manfred's Tom McGuinness and Mike Hugg.

**"WE'D known for a few months that Brian wasn't keen; he wasn't enjoying himself and it got to the stage where we had to sit down and talk about it. So we did and we decided the best thing was for Brian to leave."**

Mick Jagger was talking for the first time on the BIG subject of Brian Jones' departure from the world's second biggest group. No hint of bitterness or internal strife and the "let-him-get-on-with-it, he's-going-to-be-the-loser" attitude that we so often hear in similar circumstances.

How did a comparative unknown like Mick Taylor land the job?

"I'd never heard him live, only on records," Mick replied, taking another grape from a huge pile of fruit in the Rolling Stones Mayfair board room.

"He'd been through the John Mayall school of guitarists—people like Peter Green and Eric Clapton. I didn't want to go through the whole bit of auditioning guitarists, so I spoke to John Mayall, a man whose judgment I respect in these matters."

## Grunted

A snort of cynical laughter and then: "John just grunted when I told him we'd like to see Mick so I took it as 'yes'."

Taylor went down to the Barnes studios, where the Stones were cutting tracks for their next two albums, and fitted in right away.

"He got on well with Keith, which is good, and he picked things up quickly, so we got the track done more quickly. I don't know totally what he does, but we will see.

"He doesn't play anything like Brian. He's a blues player and he wants to play rock 'n' roll, so that's okay.

"He's on one track of the album, but I don't know which album because they'll be one out in September and another before Christmas. We've got 17 songs up to now and we'll have to sort out which ones go on which album."

Mick doesn't know what Brian plans to do now. He did one of his frequent send-ups of all things current and told me "He's gotta do his own thing, man. You'll really have to ask him what he's got in his mind, he hasn't said anything to us."

## MICK THE SECOND VERY QUIET

MICK TAYLOR was preparing to go away so that he could re-think and plan his music when he got a call from Mick Jagger inviting him to a Stones recording session at Barnes, London. A few weeks later, he was taken on as Brian Jones' replacement.

Mick spent two years with John Mayall's Bluesbreakers and had reached the stage where he wanted to take time off to consider his next musical move. So he resigned and began a rest.

"He is very quiet. I can't see what he has in common with the Stones," said his friend Pete Gibson, who took the photo of Mick seen above. "He's just like he is in the picture.

"He had several offers during the last tour of America, but wasn't interested. I think he was going to sessions and odd things until he'd decided properly."

This shot of Mick was taken on January 8 at the BBC's Maida Vale studios where the Mayall group was recording an Overseas World Service blues programme with Alexis Korner.

Mick himself has been hiding in Buckinghamshire since the announcement, but on the phone he has said: "I was invited to do a session with the Stones. It puzzled me. I had never met Mick Jagger in my life and here he was phoning me.

"I went down and played on some tracks and thought little more about it. Then they asked me if I wanted to be a Stone. I was amazed. Brian Jones was leaving, I was told. I said I'd love to be a Stone and that was that."

To break Mick in with the group, the Stones will do two open air shows in Rome and one in London (full details in the news pages).

## Brian says

Brian, who revealed the news of his departure at his Hartfield, Sussex, home on Sunday, confirms that he and the Stones will remain the best of friends. "I want to play my kind of music, which is no longer the Stones music," he said simply, in explanation for his career change.

**NMExclusive** **Interview with**

## RICHARD GREEN

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# JETHRO TULL ? HE'S REALLY FANTASTIC SAYS CLIFF

**ON Wednesday, Cliff Richard flew out to Israel; land of sun, jaffa oranges and religion. Although Cliff aims to take plenty of the two former amenities during his five week visit, the real purpose of the trip is to film a documentary for World Wide Films, in which Billy Graham has a lively interest.**

By GORDON COXHILL

"I felt a bit guilty about leaving my friends back here in the cold and rain," Cliff told me when he rang the NME office on Monday. "But now the sun has come out, I don't feel so bad about it."

On being told that his latest single, "Big Ship" had climbed to No 21, Cliff didn't attempt to hide his delight. "That's great," he said. "It's always nice to see a record going up, even after ten years. It's nice to know that other people agree with my judgment. I don't need slaps on the back, but I still get a kick out of people telling me they enjoyed a record or a performance."

I asked him if he had any favourites among his many, many hits.

"Yes, I have, but I don't think many people agree with my choice. I think 'The Day I Met Marie' was the best thing I have ever done, and I'm sure I'll like that record until the day I die. But of course music is something where you can never say what is best. It's really a matter of taste."

Down at Top Of The Pops last week, Cliff was seen deep in conversation with Ian Anderson, the shaggy leader of Jethro Tull. After Eric Clapton's praise of Hank Marvin, I wondered if the music of Cliff and the now departed Shadows and the underground might not be the poles apart that they seem.

"I think Jethro Tull are fantastic," Cliff enthused. "I really do, they have so much talent. But the term 'underground' still baffles me. I think of it as meaning a group without a hit, but that may be a little unfair. Jethro Tull were underground but they were just waiting for the right song and the right time. Now, it won't be long before they are up and above ground.

"I once did a charity concert at the Royal Festival Hall with Traffic. Now I really rated their records, and Stevie Winwood is really good, but they let me down that night.

"They couldn't get their record sound across on stage, and they had no act to make up for that deficiency. I don't suppose groups like Jethro Tull and Blind Faith like to be called entertainers, or in show business, but whether they like it or not, they are.

CLIFF RICHARD and TULL IAN ANDERSON when NME introduced them at last week's "Top Of The Pops" rehearsals.

"While they are all very good musicians, they don't seem to bother about anything visual, and in the long run, you've got to have that as well."

Long runs are things Cliff can talk about with some degree of experience, having put himself into the record books with every single he's ever made appearing in the Top 30. But he's not content to rest on his laurels.

"Acting is something that I still don't feel I have got me teeth into," he told me, "As I told you before 'Two A Penny' was a step in the right direction, but it was only shown in one cinema in the whole of Britain.

"I was, and still am very disappointed about that, because I felt it was a film as many people as possible should have had the chance to go and see.

"It's difficult talking about a film in which I appear, but I have seen quite a few films well below the standard we achieved with 'Two A Penny'."

I asked Cliff why the film did not go onto the major cinema circuits.

"Because nobody had the gumption to take a risk. It seems as if the Christian element on the controlling powers thought it was too secular to have any impact, and the secular lot thought the religion side of it was too overdone.

"I am also a little annoyed that my TV series with the Settlers is not being seen in the London area. It's a bit silly when you think that such a lot of Britain's population is in that small region. For too long, religion has been portrayed very badly on television, and when something good comes along, they prefer to put cricket on instead.

"Together with the Settlers and David Winter, a writer for a Crusader newspaper, I have written quite a few songs for the series. It was easily my biggest songwriting achievement to date."

## HAIRIES MEET THE MOHAIRS

Does Cliff have time to listen to other people's music, or see other acts?

"No, I must admit, I don't see many people on stage. One person I was knocked out by was Tom Jones at Talk Of The Town. He was loud, but with a big band, the sound doesn't become distorted.

"A lot of the groups play so loud, and I'm sure it's really due to self-edification. A guitarist plays loud, not because the audience likes it, but because his own playing knocks him out.

"That brings us to the point about show business. How far should you please yourself and hope the public like it? I don't really know, but to my mind, you can only be successful over a long period of time if you set out to entertain and please an audience.

"I much prefer my music on record, and anyway, I just don't have the time to spend an evening out at concerts."

When Cliff comes back from Israel, his time will be spent in cabaret, a Crusader camp, which has become an annual event for him, a stay in his Portugese villa to recuperate, and then a two week visit to Tokyo, where Cliff is just about the biggest.

On the question of his fan following, Cliff had this to say.

"I don't really expect to pick up new fans with every record. As long as I can satisfy those who have grown up with me, I'm happy.

"But the office still gets letters from youngsters, about twelve and thirteen. That means they were young babies when I first started out. So perhaps I am adding a few all the time, but by and large, I think my standing is fairly constant, both here and abroad.

"As I say, the next big thing to happen for me must be a good acting role."

Knowing Cliff's determination, easy going though he is, I'm sure it won't be long before that ambition is realised. And then? Who knows, maybe he'll have an Oscar collection so huge, they'll be two a penny!

# CLIFF? HE'S A NICE BLOKE JETHRO'S

**IT was a happening full of such promise — the expeditionary forces of the Underground, represented by Jethro Tull and Chicken Shack, launching into the heart of enemy territory and storming that great bastion of the pop establishment "Top Of The Pops."**

## IAN ANDERSON TELLS NICK LOGAN

An equal-footing confrontation between hairies and mohairs just had to be a sight to set the senses reeling and one not to be missed.

True, it was one up for the hairies as Ian Anderson would so succulently put it, but it all evolved into such a quaintly tame affair.

Even the provocative sight of Ian at his hairiest and wildest couldn't raise more than the odd eyebrow or two among the terrible blase chappies of the BBC.

And later in the afternoon it appeared that the other side, outnumbered man to man but bravely represented by Cliff Richard and Tommy Roe, were actually welcoming the opposition.

**"Ho Ho, this'll get them going" I thought to myself as I engineered a confrontation between Cliff and Ian Anderson. Now for the fireworks.**

"Are you the leader of this Tull group?" asked Cliff as the two politely shook hands, "I didn't know if Jethro Tull was the name of the group or one person."

Not only was there not a solitary verbal left hook in hearing, but there was no getting them apart as the smart suited one and the woolly vested one became immersed in conversation about, of all things, records and music.

"He's a nice bloke," said Ian after a retreating camera eventually scuttled their conversation.

But there was more to come. When Jethro Tull got up on stage and did the run through of their "Livin' In The Past" hit, all heads turning to wonder at Ian's wild cavorting and eye popping, there was Cliff on the opposite stage bouncing along with the rhythms and actually singing parts of the song.

JETHRO TULL as they appeared on "Top Of The Pops," (l to r) GLEN CORNICK, IAN ANDERSON, drummer CLIVE BUNKER and MARTIN BARRE.

## Disappeared

I had arrived at Lime Grove with the Chicken Shack entourage and set off looking for Ian, who had apparently disappeared.

"He's in the control room listening to the violins" someone suggested helpfully as I made my way along corridors dodging assorted Shacks and Tulls as I went. But Ian was nowhere to be seen.

Many minutes were spent traipsing back and forward from studio to dressing room to canteen and I gradually became aware of Jethro's bass guitarist Glenn Cornick mysteriously appearing in every place I visited, grinning like a cat and taking a great delight in my plight.

**On about the seventh trip Ian suddenly appeared in the middle of the studio and I dragged him, lead guitarist Martin Barre and the still grinning Glenn back to the canteen for a chat.**

How did Ian think the group's Underground followers would react at the sight of Jethro Tull on "Top Of The Pops?"

"I hope they will say 'Oh goody Jethro's on 'Top Of The Pops. Sock it to 'em Jethro,'" answered Ian, rolling his eyes madly and with an extravagant throw of the head pouncing teeth bared on an unsuspecting bar of Kit Kat.

**"Even if they don't like the tune, this is a strike for our side," he continued, demolishing the whole bar with one more bite. "And it's really nice to be on the inside. It's nice to be doing your little bit to improve the state of things.**

"It's much better than just being Underground and saying nasty things about 'Top Of The Pops'."

Now that Ian's realised his ambition of appearing on the nation's No 1 pop show his next aim is to be compere on "Sunday Night At The London Palladium," though he was a little brought down when I told him it wasn't on any more.

Shortly to follow the group's "Livin' In The Past," which incidentally was recorded in New York at enormous expense, is their second album titled "Stand Up," not the least interesting facet of which is the novel sleeve which when opened reveals stand up cut outs of the group. It's like those children's books or birthday cards.

"It's taken the artist a great deal of time to achieve," said Ian, observing drily, "and it'll probably fall to bits after ten minutes."

The LP itself is a "good one" he continued modestly. "There are no virtuosos, no ten minute long solos and no improvisation unless necessary. It is difficult to resist all that sometimes in the current fad of jamming.

**"But we have got improvisation down to what is necessary to heighten the effect of the song, instead of getting into this show off thing."**

On the way back to the dressing room Ian told me that his mother liked the last article I did on him — he thought it made him sound respectable it seems — and that she still collects all his press cuttings.

**Apparently his family, who live in Blackpool, were all set to see Jethro Tull on the Manchester gig of their recent tour but Ian refused to play if they came along. "It would have been terribly embarrassing," he winced.**

Early Tull followers will be sad to know that the first famous Anderson overcoat was lost in Chicago on the group's U.S. tour but will be pleased that Ian still has in his possession the trousers he has worn on every gig since they started eighteen months ago.

## Rotten

"I've only had them washed twice," said Ian proudly, holding them up to view. "They've actually gone rotten and you can poke your finger through the material.

**"Every time I come off stage they are literally soaked, just like they've been in a bucket of water. And they smell incredibly. It drives everyone away."**

As he was removing a very presentable pair of brown leather trousers to put on these awful monstrosities it did pass my mind to wonder why he didn't throw them away.

He must have anticipated my question. "Basically I am a very clean person," he observed. "I bathe and I wash my hair.

"It derives really from a desire to push things to their limits."

# POP ISN'T DYING

## ...Not when Amen and Dave Dee get together!

**ANYONE who thinks that pop music is dead or dying should have been at Newcastle City Hall on Friday night when Amen Corner and Dave Dee, Dozy, Beaky, Mick and Tich played the first of a string of concerts together.**

**Pandemonium broke out and continued long after Amen had sped to their hotel.**

It was an eye-opening event which left me in absolutely no doubt whatsoever that, properly presented as this was, pop shows still make money and do a lot of good.

The fan fever really started during the first act, that of Chas Chandler's "find" group Ambrose Slade from Wolverhampton. A good rock group, the three guitarists switch instruments constantly and walk up and down the stage at the same time producing a good sound.

**The girls went a bit berserk at them, especially during their last number and "Silly Girl," which features an electric violin.**

Thus the stage was set for Dave Dee's team. I'm sure Dave will get done for enticement one of these days . . . I still think Carl Wayne is the champ with a microphone, but Dave comes a pretty close second and is narrowing the gap!

They began with "Hold Tight," then "If I Were A Carpenter" taken at a slow and teasing pace. When it came to the line about "would you have my baby," that was it — shrieks, screams, yells, tears, the lot. "Save Me," "Last Night In Soho," "Paint It Black," (at which point Rosko came on with tambourine), "Xanadu," "Snake In The Grass," "He's A Raver" and, finally, "Bend It" really had the place in uproar.

**So okay, a couple of the group's latest records haven't done as well as others, but with this kind of audience reaction — forget it.**

Dave literally played to the gallery

**By RICHARD GREEN**

and the birds played right back. He has a good line in movements, designed to excite, and is backed by musicians who can play really well.

It was only to be expected that Andy Fairweather-Low would steal the show, but not as much as he did. He made his entrance from the flight of stairs at the back of the hall and after that it was almost impossible to hear one note above the screaming.

He wandered about the stage in much the same way as Steve Ellis, taking gonks, cigarettes and letters from the outstretched hands of the adorers.

His approach to the fans is friendly and I believe much of his appeal lies in just this. He donned a green Princess Anne type floppy hat that someone threw him, then got showered with gloves, scarfs, shoes and even a leather jacket.

**Andy often looks as though he's going to fold in two and collapse and this adds even more to the piercing yells. The day is going to come when they get him off stage and rip him open. He admits that this thought sometimes scares him and I'm not surprised.**

"Cool Jerk," "So Fine," a nice version of "Penny Lane," "Love Me Tender" on which Andy plays guitar accompanied by only drums and organ, "Fly High In The Sky," "Half As Nice," "Gin House," "Bend Me, Shape Me" and "River Deep, Mountain High" — all these numbers were lost amid the fans' noise but the girls didn't seem to care.

There was the usual stage door gauntlet before we returned to the Imperial Hotel where, amazingly, some girls had already arrived and laid siege. After a rest, Andy, Blue, Alan and I went off to see the Nice at a nearby college up the road, accompanied by BBC-TV's director of things like "Happening For Lulu," John Hughes, who had been celebrating in a manner befitting a native Geordie.

### Not so lucky

A veil shall be drawn over our unfortunate experience later at the tables at the Dolce Vita where Clive Taylor, manager Terry Slater and I made a sizeable donation to the equivalent of the Bookmakers' Benevolent Fund.

Insomniac Andy, who manages to sleep during the day only, was waiting back at the hotel to join in more revelry and he got to bed at about six, only to be awoken a few hours later by fans climbing up drainpipes and fire escapes.

"We all had about four breakfasts with the maids keeping on coming in," he joked later.

It had been a sensible idea to put two big names on and let them do a full spot each, instead of limiting them to a shorter version as on so many similar tours. The fans enjoyed it, the groups had time to get into things and the promoters are still smiling.

Prior to the concert, I had met again Tappy Wright, who will be fondly remembered by thousands as the former Animals' road manager. He now has an agency with Alan Price and is doing well.

"I'm still the tiger up here," he said, "Leave it to Tappy and it'll get done." He burst into hysterical laughter at this, yet the thing is, it's true.

Rosko was later to be found fooling around on stage wearing a headpiece that must have come straight from the Mad Hatter's tea party.

He was also playing with an electronic device and a converted electric shaver (I think) that gave him a Dalek voice. We adjourned eventually to a pub where my Cockney accent and Rosko's appearance threw them right off.

"My next single is gonna be a gas," he commented. "I am ashamed of the last one, it was so old-fashioned. The next one is James Brown-ish."

**Rosko was at the show taping bits and pieces for his great Radio One show and his every and frequent appearance on stage met with wild acclaim.**

The trouble is, he deserves it, but you can't tell him that because he only replies: "Rosko IS the greatest," then thumps you on the back and laughs.

DAVE DEE (right) with (l to r) DOZY, BEAKY, MICK and TICH.

AMEN CORNER filming a scene in Hatchetts Club, London, for the forthcoming horror picture "Scream And Scream Again" starring Peter Cushing. (L to r) CLIVE TAYLOR, ANDY LOWE, NEIL JONES, drummer DENNIS BYRON, MIKE SMITH in glasses, ALAN JONES and BLUE WEAVER on organ.

## ...AND WITH RICHIE HAVENS AROUND!

**MUCH has been written and spoken about Richie Havens, the 28-year-old negro singer from Brooklyn, but at London's Royal Albert Hall last Thursday evening, he rendered everything else superfluous with a full hour of musical excitement.**

Havens is like nobody else and if anybody is still doing their own thing, he is. Vocally, he is powerful, and intense. His six-string open tuned guitar never lets up for a second.

It's difficult to put him in any particular bag. But why should one? His songs are usually fairly long, but never boring, taking in gospel, blues and Detroit soul.

His versions of "Strawberry Fields Forever" and "Just Like A Woman" brought tremendous applause from an audience that increased from half full in the first half to almost capacity for his stint.

Among the crowd who filed out slowly at the end, which unfortunately came upon us all too suddenly because the Albert Hall charge extra after the stroke of ten-thirty, were Julie Felix, several members of Amen Corner and a couple of ex-Seekers.

Earlier, Poet And The One Man Band had proved a better than average bill opener, with strong vocals and the usual polished piano style from Nicky Hopkins.

Their best number was "The Days I Most Remember," a strong, poignant song written by Tony Colton and Ray Smith.

Eclection, a very underrated group, were superb. Singer Doris Henderson, who looked very sexy in a pink cat suit, sounded even better than she looked. They did three numbers, each very different from the other.

Doris, who struck me as sounding very much like Cleo Laine at times, and Pat Arnold at other times, was particularly strong on "Time For Love," a racing number with very haunting lyrics.

Caravan, who closed the first half were slightly ordinary, although they did manage to create a howling gale and a sea gull in full squawk with their instruments on "Magic Man," their best number.

Compere John Peel, surely one of the best around, was his usual slow, deliberate but very entertaining self. Informative, witty and not prepossessed with his own importance.

GORDON COXHILL


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Malcolm Roberts May I Have The Next Dream With You MM598

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The Dubliners Seven Drunken Nights MM506

Now High In The Charts CRAZY ELEPHANT GIMME GIMME GOOD LOVIN' MM609

Raymond Lefevre Soul Coaxing MM559

Johnny Nash Cupid MM603

And what do we follow up with – why another direct hit!

The Isley Brothers It's Your Thing

Out now on MAJOR MINOR MM621

MAJOR MINOR RECORDS 58-59 Gt. Marlborough Street London W.1

# TURTLES: FULL OF GOODIES

**TURTLES: † You Don't Have To Walk In The Rain (London).**

**THE most intriguing aspect of this disc is that it is produced by Kink Ray Davies. Mind you, it doesn't emerge sounding like the Kinks.**

Self-penned by the Turtles, it has a good wholesome sound and a tune you can whistle along with.

The verses are subdued, set to an oom-pah rhythm—then it erupts into an expansive chorus, with the boys singing spiritedly while all hell breaks loose in the backing.

It s catchy, and is also full of lots of good things—both vocally and instrumentally. Well done, Ray!

## Byrds best

**BYRDS: †Lay Lady Lay (CBS).**

A GREAT version of one of the strongest numbers on Bob Dylan's current hit LP. Okay, so the title and lyric are a trifle provocative—but aren't we supposed to be open-minded these days.

The harmonic support behind the solo vocal is really outstanding — largely because the Byrds have been augmented by a girl chorus.

This—plus the familiar acoustic guitars, the attractive melody and the unobtrusive beat—makes it one of the group's best discs for ages.

**ESTHER PHILLIPS: †Too Late To Worry, Too Blue To Cry (Roulette).**

● This is one of those plaintive ballads with which we normally associate Ray Charles.

In fact, it's a bit like "I Can't Stop Loving You." Passionately and soulfully wailed by Esther Phillips, with piano, strings, brass and choir. Basically a country song, which was recorded by Glen Campbell, but here all the c-and-w connections are lost in favour of gospel and blues.

A highly individual styling. Could go places if it gets the breaks.

TREMELOES (l to r) ALAN BLAKELY with fiancee LYNN STEVENS, DAVE MUNDEN and fiancee ANDREE WITTENERGE, CHIP HAWKES, LIN WEST with husband RICK.

MARMALADE starting to show they're not a one-hit-wonder (l to r) DEAN FORD, JUNIOR CAMPBELL, PAT FAIRLEY, GRAHAM KNIGHT and ALAN WHITEHEAD.

## TOP SINGLES REVIEWED BY DEREK JOHNSON

# TREMS PLAY IT SAFE

**TREMELOES: ✱ Once On A Sunday Morning (CBS).**

**CHARACTERISTIC of the Tremeloes' cheerful, carefree approach, this is a catchy Spanish number to which the boys themselves have added the English lyric. And as you might expect, it's spiced with a bubbling Latin-American rhythm.**

There's a brass section adding depth to the arrangement, handclaps accentuating the beat, background chatter to supply an air of casual informality, and the enevitable la-la chorus with which you can sing along the very first time you hear it.

This is easy, undemanding listening. It's straight-forward uncomplicated pop with instant commercial appeal. And while it's very much like several other Tremeloes discs, it's bound to be a hit.

**HERB ALPERT: †Without Her (A & M).**

● A quality ballad, penned by the talented Nilsson, that's already been recorded by several other artists—notably Jack Jones. But it's the treatment that sets this version apart from the others. Tenderly and intimately warbled by Herb Alpert, it's set to a captivating Latin rhythm.

Maybe not quite so commercial as "This Guy," but comes close to it.

**JIM DALE: Miss Linda Grey (Pye).**

● A well-constructed lyric that holds the attention throughout, about a day-dreaming girl in search of the right man. Delightfully sung by Jim Dale, who also wrote it.

Full credit also to the colourful scoring, which has just a hint of folk about it. Easy listening — but I think the melody could have been a bit stronger, Jim.

# Marms beat one-hit-wonder tag

**MARMALADE: ✱ Baby Make It Soon (CBS).**

**IT'S a thankless task to try and follow a No. 1 hit — specially when it was written by the Beatles. But the Marmalade has risen to the challenge exceptionally well with this Tony Macaulay number.**

It's a haunting ballad with steady beat, and encased in a lavish Keith Mansfield scoring, with swirling strings and blaring brass. In other words, a meaty and satisfying pop sound.

The solo vocal is enhanced by some complex and really delightful harmonies from the other boys—in fact, the group's vocal blend maintains the high reputation it has already established in this department.

It's one of those songs that grows on you—and I reckon it'll grow on the Chart, too.

**CHER: †Walk On Gilded Splinters (Atlantic).**

● There's a much-publicised version by Marsha Hunt currently on the market, but it hasn't yet made the grade. So can Cher do better?

Well, she has the sort of hard resonant voice that's ideally suited to the mean, earthy quality of this song.

**An excellent styling, in which the effect is heightened by voodoo-like chanting, crashing cymbals and shrieking brass.**

I think I have a slight preference for Cher's disc—but, of course, it is entering the arena at a rather late stage.

# Has Geno finally found hit recipe?

**GENO WASHINGTON & THE RAM JAM BAND: †My Little Chickadee (Pye).**

**THIS savours strongly of the Foundations. Not surprising, when you realise that it has been penned by Tony Macaulay and John Macleod, and has already been waxed by the Foundations for their new LP.**

**A bouncy irresistible beat, a solid driving backing from the Ram Jam Band and chanting girls support Geno Washington's throaty and highly engaging vocal.**

**An immensely catchy tune, a finger-clicking beat and a happy-go-lucky atmosphere—and these ingredients could add up to a hit.**

**✱ TIPPED FOR CHARTS**
**† CHART POSSIBLE**

**O. C. SMITH: †Friend, Lover, Woman, Wife (CBS).**

● Despite several attempts, O. C. Smith hasn't been able to find the magic touch since "Hickory Holler." But this is his best since that smash hit.

**The lyric has a self-identification appeal, in that it describes how a man looks upon the woman he loves as many different people rolled in one.**

The tune is catchy, the beat is snappy and jerky, and the backing is crisp and punchy. Combines all the elements of commerciality with an intense soul feel.

## Recommended

"Mellow Moonlight" is much more torrid than the title suggests — penned, produced and sung in a Pickett-like style by **Leon Haywood**, it's aptly placed on MCA's Soul Bag label . . . A typical Chris Andrews calypso-flavoured sparkler is "The Message" (Plexium), enthusiastically performed by **Denny Curtis** . . . Full marks to **Danny Street** for his stylish and artistic rendition of the melodic and thought-provoking ballad "Little People — Big World" (CBS) . . .

If **Francoise Hardy's** husky whisper makes your toes curl — as it does mine — you'll enjoy her moving interpretation of "Comment Te Dire Adieu" United Artists) . . . A new four-piece group named **Hookfoot** adopts a blues-orientated approach to "The Way Of The Musician" (Page One), an unusual disc full of contrasts and variations . . . Manchester group **Money** injects a happy sound and a pleasing harmonic blend into the title song from the show "Come Laughing Home" (Major Minor).

**WORTH A MENTION**

A dynamic and vibrant styling of the peppy "In The Middle Of The Day" (CBS) by 14-year-old **Tina Charles** . . . Former Los Bravos leader **Mike Kennedy** with an emotional treatment of John Cameron's nostalgic ballad "I'll Never Forget" (Major Minor) . . . Rocksteady and ska are the principal features of **Sydney Elliott's** toe-tapping "If Music Be The Food Of Love" (Spark), with a compelling sing-along quality . . . And another item in an insistent blue-beat mould is the light-hearted hand-clapper "Duck Pond" (Decca) by **People Like Us.**


CBS New from CBS

New Singles

4313 *Great New Single* **The Tremeloes** Once On A Sunday Morning *(Cuando Sali De Cuba)*

AURORA 4278 **Together** Memories Of Melinda

SBb 55-4317 **Jon Plum** You Keep Changing Your Mind

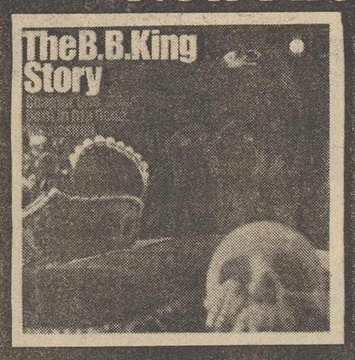
DIRECTION 58-4318 **The Chambers Brothers** People Get Ready

NEWS 56-4293 **Fred Trueman** Red Is Red

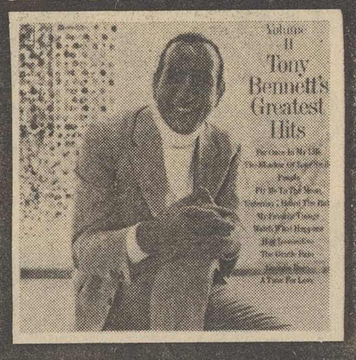
4220 **Blood Sweat & Tears** Spinning Wheel

4295 **Georgie Fame** Peaceful

New Albums

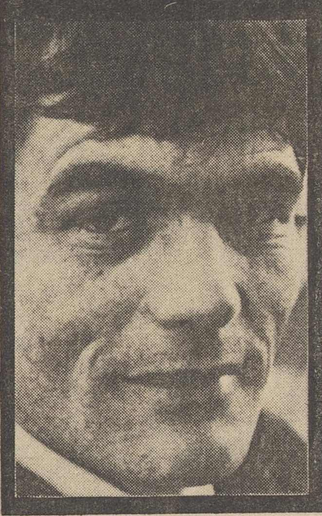



(S)63216 **B. B. King** The B. B. King Story, Chapter 1




(S)63612 **Tony Bennett** Tony Bennett's Greatest Hits

3915 **James Royal** House Of Jack



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PHILIPS



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**IT'S YOUR THING**
MM621

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**ESTHER PHILLIPS**
**TOO LATE TO WORRY, TOO BLUE TO CRY**
RO505

Jamaica's No1 Group!
**BYRON LEE & The Dragonaires**
**EVERY DAY WILL BE LIKE A HOLIDAY**
MM615

**MAJOR MINOR RECORDS**
**58-59 Gt. Marlborough Street London W.1**


# NME TOP 30

(Week ending Wednesday, June 11, 1969)

| WEEK LAST | WEEK THIS | | WEEKS IN CHART | HIGHEST POSITION |
|---|---|---|---|---|
| 1 | 1 | DIZZY.....Tommy Roe (Stateside) | 7 | 1 |
| 11 | 2 | BALLAD OF JOHN AND YOKO.....Beatles (Apple) | 2 | 2 |
| 7 | 3 | OH HAPPY DAY.....Edwin Hawkins Singers (Buddah) | 3 | 3 |
| 2 | 4 | GET BACK.....Beatles (Apple) | 8 | 1 |
| 3 | 5 | MAN OF THE WORLD.....Fleetwood Mac (Immediate) | 8 | 2 |
| 4 | 6 | MY WAY.....Frank Sinatra (Reprise) | 9 | 4 |
| 9 | 7 | TIME IS TIGHT.....Booker T. & the M.G.s (Stax) | 5 | 7 |
| 6 | 8 | THE BOXER.....Simon & Garfunkel (CBS) | 6 | 6 |
| 7 | 9 | RAGAMUFFIN MAN.....Manfred Mann (Fontana) | 6 | 7 |
| 14 | 10 | HIGHER AND HIGHER.....Jackie Wilson (MCA) | 4 | 10 |
| 9 | 11 | LOVE ME TONIGHT.....Tom Jones (Decca) | 5 | 9 |
| 5 | 12 | MY SENTIMENTAL FRIEND.....Herman's Hermits (Columbia) | 7 | 3 |
| 11 | 13 | BEHIND A PAINTED SMILE ....Isley Brothers (Tamla Motown) | 7 | 4 |
| 17 | 14 | TRACKS OF MY TEARS Smokey Robinson & the Miracles (Tamla Motown) | 5 | 14 |
| 13 | 15 | AQUARIUS / LET THE SUN SHINE IN MEDLEY 5th Dimension (Liberty) | 6 | 13 |
| 15 | 16 | GALVESTON .....Glen Campbell (Ember) | 6 | 11 |
| 22 | 17 | I'D RATHER GO BLIND.....Chicken Shack (Blue Horizon) | 4 | 17 |
| 18 | 18 | DICK-A-DUM-DUM.....Des O'Connor (Columbia) | 5 | 18 |
| 23 | 19 | GIMME GIMME GOOD LOVIN'....Crazy Elephant (Major Minor) | 3 | 19 |
| 26 | 20 | LIVING IN THE PAST.....Jethro Tull (Island) | 3 | 20 |
| 28 | 21 | BIG SHIP.....Cliff Richard (Columbia) | 2 | 21 |
| 24 | 22 | PROUD MARY .....Creedence Clearwater Revival (Liberty) | 2 | 22 |
| 25 | 23 | I THREW IT ALL AWAY.....Bob Dylan (CBS) | 5 | 21 |
| 20 | 24 | GOODBYE .....Mary Hopkin (Apple) | 11 | 2 |
| 16 | 25 | COME BACK AND SHAKE ME.....Clodagh Rodgers (RCA) | 9 | 2 |
| ● | 26 | FROZEN ORANGE JUICE.....Peter Sarstedt (United Artists) | 1 | 26 |
| ● | 27 | HAPPY HEART.....Andy Williams (CBS) | 1 | 27 |
| ● | 28 | TOMORROW TOMORROW.....Bee Gees (Polydor) | 1 | 28 |
| ● | 29 | WAY OF LIFE.....Family Dogg (Bell) | 1 | 29 |
| ● | 30 | WHAT IS A MAN.....Four Tops (Tamla Motown) | 1 | 30 |

## Britain's Top 20 LPs

| | | | | |
|---|---|---|---|---|
| 1 | 1 | NASHVILLE SKYLINE.....Bob Dylan (CBS) | 6 | 1 |
| 2 | 2 | ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram) | 8 | 1 |
| 6 | 3 | HAIR .....London Cast (Polydor) | 19 | 3 |
| 11 | 4 | MY WAY.....Frank Sinatra (Reprise) | 2 | 4 |
| 5 | 5 | THE BEST OF THE SEEKERS.....(Columbia) | 30 | 1 |
| 8 | 6 | LIONEL BART'S OLIVER !.....Soundtrack (RCA) | 9 | 4 |
| 10 | 7 | TOMMY .....Who (Track) | 3 | 7 |
| 3 | 8 | HOLLIES SING DYLAN.....(Parlophone) | 6 | 3 |
| 4 | 9 | GOODBYE.....Cream (Polydor) | 15 | 1 |
| 13 | 10 | 2001 SPACE ODYSSEY.....Soundtrack (MGM) | 2 | 10 |
| 7 | 11 | SONGS FROM A ROOM.....Leonard Cohen (CBS) | 7 | 5 |
| 9 | 12 | "ELVIS" .....Elvis Presley (RCA) | 8 | 4 |
| 12 | 13 | SOUND OF MUSIC.....Soundtrack (RCA) | 217 | 1 |
| 17 | 14 | GENTLE ON MY MIND.....Dean Martin (Reprise) | 12 | 6 |
| ● | 15 | 20/20 .....Beach Boys (Capitol) | 8 | 8 |
| 15 | 16 | THE WORLD OF MANTOVANI.....(Decca) | 23 | 7 |
| 13 | 17 | LED ZEPPELIN .....(Atlantic) | 9 | 5 |
| ● | 18 | THE BEATLES .....(Apple) | 22 | 1 |
| 19 | 19 | THE WORLD OF VAL DOONICAN.....(Decca) | 22 | 4 |
| ● | 19 | UNICORN .....Tyrannosaurus Rex (Regal Zonophone) | 1 | 19 |


# Chart Singles From Pye

PYE

## Sandie Shaw
Think It All Over
7N 17726

## The Status Quo
Are You Growing Tired Of My Love
7N 17728

## 5 YEARS AGO

Top Ten 1964 Week ending June 12

| | | | |
|---|---|---|---|
| 1 | 1 | **YOU'RE MY WORLD** | Cilla Black (Parlophone) |
| 2 | 2 | **IT'S OVER** | Roy Orbison (London) |
| 6 | 3 | **MY GUY** | Mary Wells (Stateside) |
| 4 | 4 | **NO PARTICULAR PLACE TO GO** | Chuck Berry (Pye Int) |
| 8 | 5 | **HERE I GO AGAIN** | Hollies (Parlophone) |
| 10 | 6 | **SOMEONE** | Brian Poole and the Tremeloes (Decca) |
| 3 | 7 | **JULIET** | Four Pennies (Philips) |
| 5 | 8 | **CONSTANTLY** | Cliff Richard (Columbia) |
| 16 | 9 | **HELLO DOLLY** | Louis Armstrong (London) |
| 6 | 10 | **THE RISE AND FALL OF FLINGEL BUNT** | Shadows (Columbia) |

## 10 YEARS AGO

Top Ten 1959 Week ending June 12

| | | | |
|---|---|---|---|
| 1 | 1 | **A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT** | Elvis Presley (RCA) |
| 5 | 2 | **ROULETTE** | Russ Conway (Columbia) |
| 2 | 3 | **IT DOESN'T MATTER ANY MORE** | Buddy Holly (Coral) |
| 4 | 4 | **IT'S LATE** | Ricky Nelson (London) |
| 16 | 5 | **DREAM LOVER** | Bobby Darin (London) |
| 3 | 6 | **I'VE WAITED SO LONG** | Anthony Newley (Decca) |
| 6 | 7 | **SIDE SADDLE** | Russ Conway (Columbia) |
| 26 | 8 | **A TEENAGER IN LOVE** | Marty Wilde (Philips) |
| 12 | 9 | **I GO APE** | Neil Sedaka (RCA) |
| 13 | 10 | **COME SOFTLY TO ME** | Frankie Vaughan, Kaye Sisters (Philips) |

## 15 YEARS AGO

Top Ten 1954 Week ending June 11

| | | | |
|---|---|---|---|
| 1 | 1 | **SECRET LOVE** | Doris Day (Philips) |
| 2 | 2 | **SUCH A NIGHT** | Johnnie Ray (Philips) |
| 3 | 3 | **FRIENDS AND NEIGHBOURS** | Billy Cotton (Decca) |
| 4 | 4 | **HAPPY WANDERER** | Obenkirchen Children's Choir (Parlophone) |
| 5 | 5 | **SOMEONE ELSE'S ROSES** | Joan Regan (Decca) |
| 9 | 6 | **I GET SO LONELY** | Four Knights (Capitol) |
| 6 | 7 | **KID'S LAST FIGHT** | Frankie Laine (Philips) |
| 7 | 8 | **HEART OF MY HEART** | Max Bygraves (HMV) |
| 8 | 9 | **CHANGING PARTNERS** | Kay Starr (Capitol) |
| 11 | 10 | **WANTED** | Perry Como (HMV) |

## BEST SELLING POP RECORDS IN U.S.

*By courtesy of "Cash Box."*
**Tuesday, June 10, 1969**

| Last This Week | | |
|---|---|---|
| 1 | 1 | **GET BACK**, Beatles |
| 13 | 2 | **BAD MOON RISING**, Creedence Clearwater Revival |
| 5 | 3 | **IN THE GHETTO**, Elvis Presley |
| 9 | 4 | **ROMEO & JULIET THEME**, Henry Mancini |
| 2 | 5 | **LOVE CAN MAKE YOU HAPPY**, Mercy |
| 4 | 6 | **THESE EYES**, Guess Who |
| 8 | 7 | **GRAZIN' IN THE GRASS**, Friends of Distinction |
| 3 | 8 | **OH HAPPY DAY**, Edwin Hawkins Singers |
| 7 | 9 | **MORE TODAY THAN YESTERDAY**, Spiral Starecase |
| 11 | 10 | **TOO BUSY THINKING ABOUT MY BABY**, Marvin Gaye |
| 21 | 11 | **ONE**, 3 Dog Night |
| 24 | 12 | **THE ISRAELITES**, Desmond Dekker |
| 30 | 13 | **GOOD MORNING STARSHINE**, Oliver |
| 18 | 14 | **SEE**, Rascals |
| 17 | 15 | **MORNING GIRL**, Neon Philharmonic |
| 16 | 16 | **RIVER IS WIDE**, Grass Roots |
| 19 | 17 | **EVERYDAY WITH YOUR GIRL**, Classics IV |
| 6 | 18 | **AQUARIUS/LET THE SUN SHINE IN MEDLEY**, 5th Dimension |
| — | 19 | **SPINNING WHEEL**, Blood, Sweat and Tears |
| 23 | 20 | **DAY IS DONE**, Peter, Paul & Mary |
| — | 21 | **LOVE ME TONIGHT**, Tom Jones |
| 25 | 22 | **WINDMILLS OF YOUR MIND**, Dusty Springfield |
| — | 23 | **MEDICINE MAN**, Buchanan Brothers |
| 27 | 24 | **BLACK PEARL**, Checkmates Ltd. with Sonny Charles |
| 28 | 25 | **LET ME**, Paul Revere & Raiders |
| 20 | 26 | **WHERE'S THE PLAYGROUND SUSIE**, Glen Campbell |
| — | 27 | **DON'T LET THE JONESES GET YOU DOWN**, Temptations |
| 26 | 28 | **HAPPY HEART**, Andy Williams |
| 29 | 29 | **I'VE BEEN HURT**, Bill Deal & Rhondels |
| 10 | 30 | **HAIR**, Cowsills |

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# STONES' LONDON CONCERT JULY 5

**THE Rolling Stones—with new member Mick Taylor, who replaces Brian Jones—plan a free open-air concert in London on July 5. It will be the group's first public performance in Britain since their surprise appearance at last year's NME Poll show. On June 25-26 the Stones give two major open-air concerts in Rome at the Coliseum, scene of the slaughter of thousands of Christians in the third century. The group's long-awaited next single is expected within three weeks.**

The date of the free London show is subject to negotiation, as is the location, and it could take place "absolutely anywhere" according to sources close to the Stones who spoke to NME this week.

**The concert — to be filmed for world distribution— will be a spectacular debut for Mick (Michael Kevin) Taylor, 20, who stepped into the group this week when Jones left because of "a difference in musical policy."**

He is 20, and was formerly lead guitar with John Mayall's Bluesbreakers.

Taylor has already recorded several tracks for the next Stones' album, and may also be heard on the forthcoming single. It is hoped this will be complete by this weekend. Mixing of tracks has been going ahead during the past few days at the Barnes' studio used by the group.

First ever stage performance by the new Rolling Stones' line-up will be on Monday, when they record a contribution to David Frost's U.S. TV series in London.

# THE CENTRE SPREAD

## NME news and pictures from the happening world of pop

# Chicken Christine's solo LP and Shack follow-up

**SINGING housewife Christine Perfect of Chicken Shack — married to Fleetwood Mac's John McVie — will now definitely not rejoin Shack for the group's follow-up to' "I'd Rather Go Blind." This will be "Tears In The Wind," written and sung by lead guitarist Stan Webb and released by Blue Horizon in mid-July. However, Christine is writing songs at home for her own debut solo single at the same time. A solo album will follow in September. Shack's first tour of America is now set.**

The new album from Chicken Shack—who are No. 17 in the NME Top 30 with the controversial "I'd Rather Go Blind"—is titled "Hundred Ton Chicken" (Blue Horizon).

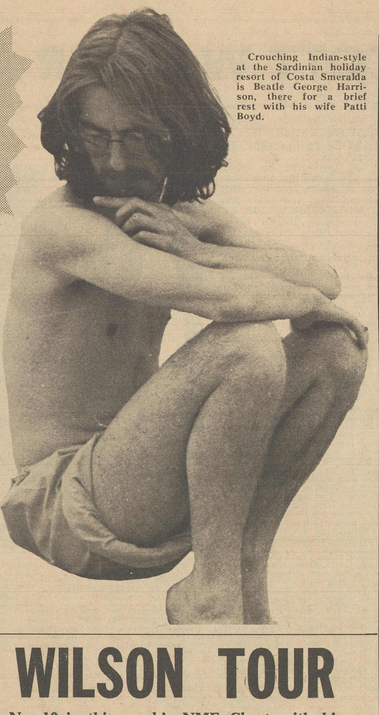
**Chicken Shack's first U.S. tour will open at New York's Fillmore East on August 22 and will last eight weeks.**

Major cities to be visited include Boston, Detroit, Chicago, San Francisco and Los Angeles.

A French TV unit films the group at London's Marquee club tonight (Friday).

### GREEN STEREO SINGLE

**An August 1 single by Hard Meat and released on the Island label — title not yet finalised — will be released in stereo and made of green plastic.**



Crouching Indian-style at the Sardinian holiday resort of Costa Smeralda is Beatle George Harrison, there for a brief rest with his wife Patti Boyd.

# Clearwater to join Foundations, Berry?

**CREDENCE CLEARWATER — No. 22 in this week's NME Chart with "Proud Mary"—is one of a number of "bonus" names being sought to join the Foundations-Chuck Berry 16-day autumn package, announced last week. This would be in addition to Carla Thomas and William Bell, who are also being negotiated for some dates by promoter Jim Dawson of the First Class Agency. Provisional itinerary for the tour is now set.**

The dates so far arranged but subject to later revision are NEWCASTLE City Hall on September 28; MANCHESTER Odeon (Oct 1); BRISTOL (Colston (3), LONDON'S Finsbury Park Astoria (4); CROYDON Fairfield Hall (5); WOLVERHAMPTON Gaumont (9); SHEFFIELD City Hall (10); and HANLEY Gaumont (11); Glasgow, Cardiff, Birmingham and Manchester are also likely.

Because of strain and the illness of lead singer Colin Young, who has laryngitis, the Foundations cut short a tour of Ireland this week.

Spokesman Rod Harrod said the group were feeling the effects of their recent long tour of America and now planned to work no more than 3-4 days a week

# Beach Boys extra date

**BECAUSE of heavy demand the Beach Boys are to play two more British concerts at the end of their European tour — both at London's Mammoth Finsbury Park Astoria on Sunday week, June 22.**

Marmalade have been booked as supporting attraction in place of Paul Revere and the Raiders, who have to return to the US, because of previous commitments.

Times of the concerts are 6 p.m. and 8.30 p.m.

The Beach Boys' Continental visit has been slightly revised and the group is now in Paris on Monday instead of Munich this Sunday.

The group's visit to Czechoslovakia is still on, and an appearance at Belgium's Antwerp pop festival may also be added (21).

# LED ONE-HOUR RADIO SPECIAL

**LED ZEPPELIN is to have its own one-hour Radio 1 special on June 27.**

If successful, the show will be the first of a series of specials spotlighting the talents of major or promising groups. All the programmes will be unscripted, and will feature other artists on an impromptu basis.

Zeppelin is almost certain to accept the offer of an appearance at Japan's Expo '70 in August.

# Spoonful's Ringo score

**FORMER Lovin' Spoonful leader John Sebastian is writing the music for the film "The Magic Christian," in which Ringo Starr has just completed a starring role opposite Peter Sellers. Sebastian has written the music for several Broadway shows and films. He also wrote Spoonful's hit's "Summer in the City" and "What A Day for a Daydream."**

# McCARTNEY TO HANG...

AN oil portrait of Paul McCartney by Royal Academy painter John Bratby will be on display as one of Britain's contributions to British Week in Japan this autumn. The picture was painted in 1967 and was exhibited at the Royal Academy last year.

## ★ POPLINERS ★

**THE Hollies, the Alan Bown and the Edgar Broughton Blues Band appear at Durham University ball next Friday (June 20).** ● **Peter Sarstedt** goes to Berlin on June 25 to appear on a German TV show, and will spend a week filming his own TV special in Munich from July 10. ● Charity country music show at London's Kensington Nashville Roome tomorrow (Saturday). ● **David Bowie** residency at Beckenham Arts Lab, starting this week. ● Apple's **White Trash** group this week begins two-month ballroom tour with former "Hair" star **Marsha Hunt.** ● Jazzman **Dave Brubeck** in London to perform own classical oratorio at Royal Albert Hall tomorrow (Saturday). ● **Mark Wynter** and **Dora Bryan** co-star in "Hello Dora" variety bill at Great Yarmouth Britannia Pier for season opening June 20. ● **New Locomotive** album for July release is "We are Everything You See." ● **Marmalade,** playing dates in their native Scotland, top the bill at Oban Corran Hall on June 18. Another date is Largs Barrfield Pavilion on June 20. ● **Misunderstood** added to Chuck Berry concert at the Royal Albert Hall, July 4. ● **Richie Havens** and **Taste** of Paris Olympia, June 23 . . . ● **Julie Rodgers** — one of Britain's representatives in the Knokke Song Contest — to Holland on June 20 for TV promotion. ● **Billie Davis,** whose single "I Want You To Be My Baby" this week celebrates one year in Spanish hit parade, to Spain on August 2 for cabaret and TV.

# Clodagh, South next, Supreme-Temps album

NEW singles by Clodagh Rodgers, Cilla Black, Joe South and the Kinks are scheduled for release, plus the soundtrack of the recent American TV Supremes-Temptations special. Cliff's latest album is out at the end of the month, plus a collection of early Louis Armstrong recordings and another Nina Simone LP.

"TCB" is the title of Tamla Motown's June 27 Diana Ross and the Supremes and the Temptations album — it stands for Motown's slogan "Taking Care Of Business." On the same day, Columbia issues, "The Best Of Cliff" LP and "Bell's Seller Of Soul," which includes tracks by Lee Dorsey, James and Bobby Purify and the O'Jays.

**Clodagh Rodgers' next is "Goodnight Midnight" (RCA), released on June 27.**

Cilla Black's next single is titled "Conversation" (Parlophone) and scheduled for June 27 release, as are Vince Hill's "The Wonderful Sound" (Columbia), James and Bobby Purify's "Do Unto Me" (Bell) and Vanilla Fudge's "Some Velvet Morning" (Atlantic).

Ray Davies has penned the Kinks' "Drivin'" which Pye releases next Friday (June 20). Joe South's "Birds Of A Feather" (Capitol) is out the same day. Other June 20 releases include Val Doonican's "Don't Cry My Angelino," the Casuals' "Sunflower Eyes" (Decca) and the Robin Gibb-produced "Love For Living" by Clare Torey (Decca).

The latest Nina Simone album is her "Best Of" collection for July 11 Philips release.

Other July albums include Joe Cocker's "With A Little Help From My Friends" (Regal Zonophone), the Isley Brothers' "Behind A Painted Smile" (Tamla Motown) and "Flying High" (Atlantic) including previously issued tracks by Otis Redding, Aretha Franklin, Sam and Dave, Wilson Pickett, Joe Tex, Young Rascals, Led Zeppelin and Buffalo Springfield.

### DAVY JONES MARRIED

**Monkee Davy Jones revealed this week that for 18 months he has been secretly married to Linda Haines 24, daughter of an American aviator. They have an eight-month-old daughter, Thalia.**

## Curry vandals rob Jonathan

**THIEVES broke into the Marble Arch home of Jonathan King over the weekend and stole LPs; tapes of a musical score he had composed; and a white fur coat.**

**When King returned he found the floor of his house had been covered by the thieves in chicken curry.**

# NEW RADIO ONE NAMES, DATES

**THE Foundations and Jackie Lomax are among artists in Radio One's Saturday afternoon "JOHNNIE WALKER SHOW" on June 21, and another big name signing is the Moody Blues who are among "PETE'S SATURDAY PEOPLE" on June 21, introduced by Pete Murray on Radio 1 and 2.**

Chris Grant introduces tae DAVID SYMONDS Sunday morning programme for three weeks during Symonds holiday from June 22. when his guests will be Marmalade and Led Zeppelin.

**Jethro Tull and Chicken Shack are guests in "TOP GEAR" on Sunday June 22 on Radio 1 introduced by John Peel.**

The Tremeloes, Honeybus, Kenny Ball's Jazzmen, the Rebel Rousers, Raymond Froggatt, Humphrey Lyttelton and his Jazzband and the Settlers are among guests in the **"JIMMY YOUNG SHOW"** from Monday, June 23 to Friday, June 27 on Radio 1 and 2.

Marmalade, Cupid's Inspiration, Acker Bilk and his Paramount Jazzband and the Searchers are among artists taking part in the **"DAVE CASH RADIO PROGRAMME"** from Monday to Friday, June 23 to June 27 on Radio 1 and 2.

**Bob and Earl, Dave Dee, Dozy, Beaky, Mick and Tich, the Equals, Swinging Blue Jeans, Madeline Bell, the New Overlanders are among guests in the programme "TV ON RADIO ONE."**

This is introduced by Tommy Vance while Tony Brandon is on holiday from Monday, June 23 to Friday, June 27 on Radio 1.

### WEST END MATT

Matt Monro opens a month in cabaret at London's Talk of the Town on Monday (16). He follows Abbe Lane.

# JACKIE WILSON TOUR

**JACKIE WILSON—up to No. 10 in this week's NME Chart with his re-released single "Higher and Higher"—makes his first-ever visit to Britain in September for a sixteen-day tour with the Bandwagon and the Flamingos. The itinerary is being promoted jointly by Danny Betesh and the Clayman Agency.**

Jackie is expected to arrive in London on September 1 and immediately begins rehearsals with a big band. During the period before the tour — dates are being finalised — he is almost certain to undertake several TV and radio appearances.

The Flamingos arrive on July 25 for a club and ballroom tour which will be followed by the package. A coloured American female singer is being negotiated to complete the line-up.

### DAMONE WAXING HERE

American singer Vic Damone flies into Britain this week and will record a single here. Norman Newell's "Don't Let Me Go" for release on Ember. This Sunday he records a 50-minute BBC-2 colour spectacular produced by Johnny Stewart for screening later. He appears on BBC-1's "Dee Time" on Saturday week (21).

# Family Dogg ballroom 'No'

**NEW NME Chart entrants Family Dogg — in the NME singles list this week with "Way Of Life" at No. 29 — have vowed to make no ballroom appearances to promote their hit. "They will play only concerts and selected cabaret," their spokesman Mike Gill told the NME this week. They would also make no appearances of any kind until August, he added.**

Family Dogg's first show will be a solo concert in London in August.

A European tour is planned for later in the summer, and will take them to Belgium, Germany, Austria, France, Spain and Italy. A world tour may follow if the single is an international success.

**A follow-up to "Way Of Life" is already recorded and is almost certain to be Paul Simon's composition "Save The Life Of A Child."**

Family Dogg have an album ready for August release (Bell) which, it is said, took 12 months to complete. The LP will be named after the group's hit, and features poetry as a link between each track.

# WHO NIGHTERS; RETURN TO U.S.

**THE Who play a short string of British one-nighters at the end of their three-month tour of America on July 17. Then they return to the U.S. for a 10-day visit including a music festival appearance on the West Coast.**

First home date for the Who—recently in the NME singles Chart with their "Pinball Wizard"—is Birmingham Mothers on July 19.

They also play Redear Coatham (27) and Sunderland Bay (28); two dates in Scotland to be confirmed (August 1-2); Carlisle Cosmo (3); and this year's annual National R and B Festival at Sunbury.

The group's return visit to the U.S. will be between August 10-20.

● Recent "Urban Spaceman" NME Chart entrants the Bonzo Dog Band join the Who as special guest stars in a mammoth show at America's Pennsylvania Rose Palace tomorrow (Saturday).

# Summer shows at Blackpool

**RECENT NME Chart entrant Donald Peers; the Bachelors and Lonnie Donegan are among names announced for the 25th season of Sunday concerts at Blackpool Opera House.**

The Bachelors open the series, again presented by Harold Fielding, on June 29, with special guest stars Rawicz and Landauer, who appeared in the first show in 1945.

Other concerts include Donald Peers, Freddie and the Dreamers and Winifred Atwell (July 6), and then:

Donald Peers, the Bachelors (July 20); then Harry Secombe and Kenny Lynch (August 3); the Bachelors (10); the Bachelors, Donald Peers (24); Harry Secombe (31); Lonnie Donegan on September 7 and 28; and the Bachelors and Donald Peers (21).

# Jefferson cabaret

**"COLOUR Of My Love" singer Jefferson is expected to be fully recovered next week from the M1 accident in which he dislocated his shoulder, and is booked for several weeks of cabaret.**

On June 22 he opens a week at Stockton Tito's doubling at Newcastle Dolce Vita; then doubles at Birmingham New Cavendish and Dolce Vita (29); and Stafford Cavendish and Monk Bretton Club (July 27).

# CLASSICAL MAC

## *Kirwan tune next single?*

**THE unlikely combination of Fleetwood Mac and a classical orchestra is being planned to produce the final track of the group's long-awaited LP for release shortly.**

The track—a classical piece as yet untitled, but three and a half minutes in length — has been written by Peter Green who plans to engage a top flight symphony orchestra -and conductor to perform his work.

Green would have liked to acquire the services of Andre Previn and the London Symphony Orchestra, but realised that the cost would be too high.

Earlier plans for Fleetwood Mac to play the introduction on the piece, and then for the orchestra to take over, have been amended. The group will not now be heard on the track at all.

Speaking to the NME on Tuesday, Green also revealed he now favours a composition by guitarist Danny Kirwan as the Fleetwoods' follow up to "Man Of The World."

**Peter told the NME on Tuesday that in his opinion Danny's "When You Say" ought to be their new release. He added that the rest of the group had yet to hear the song.**

However, Mac will be unable to record the number until the recovery of their recording engineer Martin Birch, who was injured in recent car crash.

This means that work is also being held up on the Fleetwood Mac LP, and that the group might have to forfeit part of its two week holiday in July in order to complete the album before their U.S. tour.

Apart from his classical work, Peter has so far written five songs for the album. All are untitled except for "Rattlesnake Shake."

**Five of Danny Kirwan's seven writing contributions have so far been recorded and these are "Without You," "One Sunny Day," "Like Crying," "Although The Sun Is Shining" and "Coming Your Way."**

Plans by Peter Green and Jeremy Spencer to work on their own "religious epic" album—recently announced — are in abeyance at the moment because of pressure of work.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# info on this week's new releases from Decca

The first time I heard the new **CAT STEVENS** single I couldn't make out what was going on—Cat really sounds like a new man, and if **'Where are you'** gets plenty of plays it should be a gigantic smash. Because you have to listen to it several times before the hugeness of it all sinks in—the moody Spanish guitar, the sparkling strings, and that voice, which was always good and has now become utterly stunning. This is a beautiful record and ought to stay in the charts for the rest of the year. Deram DM 260.

**THE TURTLES** have long been a major force in American music, and have also enjoyed some sizeable hits over here. They are an exceptionally thorough and professional group, and

one of the main ingredients of their records, which as a rule they write and produce themselves, is good old straightforward happiness. Their new single, titled **'You don't have to walk in the rain'** went straight into the U.S. charts and is very good listening, on the London label, HLU 10279.

**GILBERT BECAUD** is one of those singers that draw vast crowds to concert appearances. Apart from his voice I'm sure that continental charm has something to do with it! **'My pretty Summer princess'** is an attractive love-song which he co-wrote, on Decca F 22941

Keep informed!

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# FRANÇOISE HARDY

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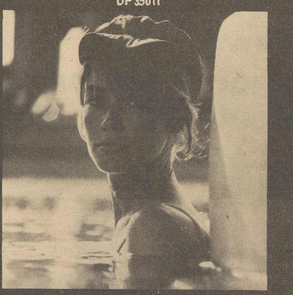

**Bonjour, Je m'appelle Françoise Hardy**
Hello—I'm Françoise Hardy

**J'ai une disque, 'Comment te dire adieu'**
I Have A Record 'It Hurts To Say Goodbye'

**Que, j'aime bien**
That I Like A Lot

**Pensez a moi cette été**
Think Of Me This Summer

UNITED ARTISTS

# LATEST TOM JONES and SCOTT WALKER ALBUMS

## LPs edited by Allen Evans

**TOM JONES fans will become hopelessly ecstatic over this new album, THIS IS TOM JONES (Decca mono & stero LK 5007 37s 6d), because on every track Tom turns on the magnetic Jones vocal charm and belts into his singing a vibrant sexual primitiveness that can't fail to connect with his female listeners.**

Tom is given top drawer backing, both vocally and instrumentally, although he is the bossman throughout, keeping at all times way out in front of the backing.

Now let's take it track-by-track.

**FLY ME TO THE MOON:** Tom clips off his word-endings and runs words into each other in his effort to impart as much up-tempo excitement into his opener, which he builds to a huge climax with his shouted "Yeah!"

**LITTLE GREEN APPLES:** Quieter, with Tom using a girl chorus to come in on several lines most effectively. He makes this ballad into a soft swinger, putting in tremelo and making it a very different version from the others.

**WICHITA LINEMAN.** Slow full-blooded vocal, with an outdoors feeling about it. He hold the word "line" for a very long time and puts plenty throb in his voice for this version of Glen Campbell's hit. Backing particularly good.

### Slow, steady

**(SITTIN' ON) THE DOCK OF THE BAY:** Pulsating beat, slow, steady, smoochy, rhythm-packed. Brews up a tempest of sound. Otis would have liked this one.

**DANCE OF LOVE:** A raver. Short track but full of overpowering volume and rhythm. You can almost see Tom threshing his hips around.

**HEY JUDE:** Softer, quieter, then builds up again, pleading as he sings "Don't let me down." Tom gets right into the mood of the Beatles song.

**SIDE TWO**

**WITHOUT YOU:** Slow, sad, quiet. But once again he soon adds volume. But the vocal quality here is very evident and he puts lots of suffering into his voice, without overdoing it.

**THAT'S ALL ANY MAN CAN SAY:** A sort of musical comedy number with good choral singing behind Tom's lead voice. Plenty of violins and attractive, simple tune.

**THAT WONDERFUL SOUND:** A big voiced song from Les Reed and Geoff Stephens, with a full-bodied backing, then suddenly quiet with a piano coming through effectively. A very majestic number.

**ONLY ONCE:** Choral backing as Tom starts to recite this song-story, then he breaks into vibrant song most tellingly.

**I'M A FOOL TO WANT YOU:** The most overpowering vocal of all, leaving Tom almost breathless and going out on a hysterical break to bring this song to a terriffic close.

**LET IT BE ME:** A quiet one, like the rainbow after the storm, sung with deep feeling and again mounting in intensity as it goes on.

All in all, a most satisfying LP which will be played over and over again. And each time you'll find something new and more appealing about it. **ALLEN EVANS.**

**"AH!" they will say, with knowing smiles, "he's gone commercial with this lot of slushy ballads. What's happened to Jacques Brel and all that unearthing the hypocrisy of the world?" Yes, with his next LP, "Scott Sings Songs From His TV Series," released on Philips (SBL 7900) on June 20, Scott Walker has gone commercial.**

It was requested by many people who heard him sing these twelve standards on his BBC series earlier in the year, and Scott, every ready to add another dimension to his many facets, was happy to oblige.

"But people must not get this album confused with the first three." Scott told me before he left for his holiday in Greece. "They must look on it as another side of me, but 'Scott 4' will again be my own compositions, trying to get down some good, meaningful music."

By no stretch of the imagination could these tracks be termed slushy or over-sentimental. **WILL YOU STILL BE MINE** is a rousing opener, a brash production song to make you tap your feet, and dare I say it, the phrasing is reminiscent of one Tony Bennett.

**I HAVE DREAMED** is by **Rogers and Hammerstein II.** Lilting, could well have been written by the singer himself. A girl in the office, usually very anti-Scott, flipped over this. Strings to the fore for the sweeping finish.

Scott reflects on **WHEN THE WORLD WAS YOUNG,** a gentle song, expertly handled by one who appreciates fragility in music. Very pleasant scoring from **Peter Knight** who directs the orchestra throughout.

**WHO (WILL TAKE MY PLACE)** was partly written by French master of the ballad, **Charles Aznavour.** I don't think it is a particularly memorable song, but the magical orchestration, and Scott's powerful finale are worthy of note.

Scott Walker singing a number from "Mame"? Strange but true, and after hearing **IF SHE WALKED INTO MY LIFE,** why not? This is class, first class. Tinkling piano, sincere vocals, a steady rhythm. Dress the boy up in a tux, stick him in the Sands, and then see how rivals fare.

I see, saving the best for last! **THE IMPOSSIBLE DREAM** from "Man Of La Mancha" is the highlight of the first side.

The NME's Derek Johnson forgets how many versions of this song he has heard, but he rates Scott's very highly. The song starts quietly, but builds quickly until you can almost see Scott, tie askew, legs encased in brown levi's, eyes closed in maximum effort, with one arm raised to Heaven, the other pointing to hell!

Lyrically, this reminds one of Brel, but the melody is much better than most of the Belgian's material.

SIDE two opens with a real swinger, **THE SONG IS YOU.** "I hear music when I touch your hand." The band, flowing along, pulling out all the stops, Scott enjoying himself on a light-hearted "toon."

A long-time favourite of mine, **Bacharach** and **David's THE LOOK OF LOVE** is obviously a favourite of Scott's. He produced two jazz albums for Philips last year. The song was featured on both of them. It provides a good showcase for the timbre of his voice.

**COUNTRY GIRL** is another song that sounds as if it could have been written by the singer. Poignant, a beautiful melody and the usual sympathetic treatment from Scott.

Next, Scott asks for **SOMEONE TO LIGHT UP MY LIFE.** This song was partly written by **Carlos Jobim,** the Brazilian much admired by Scott and Sinatra. Almost a bossa nova rhythm, and altogether a very lively opus. Scott's almost casual treatment is very effective.

Again, Scott duets with a piano on **ONLY THE YOUNG,** a song I just can't get excited about, although the music is pleasant enough.

**LOST IN THE STARS** completes the album. True to form, **Peter Knight** recreates outer space on wax, and Scott gives as good a performance as you've heard. This one needs three or four plays to really appreciate it, but it's well worth the electricity!

This LP, totally different from anything he's ever done before, is just as creative, just as professional and perhaps more entertaining than his previous works. But then that is the whole point of this album. **GORDON COXHILL.**

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# IT'S TOUGH TO PICK CLIFF'S BEST

**CLIFF RICHARD: THE BEST OF CLIFF (Columbia, SCX, 6343 stereo play mono 37s 5d).**

**IT'S a tough job to decide which tunes go on a "Best of Cliff" disc, because he has been so consistent with his hits over the past 10 years it's hard to pick 'the best.'**

But the 14 here are all good tracks, including two No. 1s—The Minute You're Gone (early 1965) and Congratulations (early 1968). The numbers are all from single hits and all have got in the charts, although Cliff's own personal choice on this LP is Girl You'll Be A Woman Soon, which was the B-side of I'll Love You Forever Today, not included on the LP, though it got to No. 18 in summer, 1968.

Tunes cover the 1965 (Nashville) to 1968 period, and four tunes have Shadows backings — The Time In Between, Time Drags By, In The Country and the **Jagger-Richard** Blue Turns To Grey. Good selection and the third 'Hits' LP from the versatile Richard. — **AE.**

**Other titles: On My Word, Wind Me Up (Let Me Go), Visions, It's All Over, I'll Come Runnin', The Day I Met Marie, All My Love.**

**RAY CHARLES: I'M ALL YOURS BABY (Stateside, SSL 10281, stereo play mono, 37s 5d).**

Ray Charles, with his tender, slow, bluey singing style, can make an old standard a fresh new thing. This is what he seems to do here, turning out some novel tracks of such tunes as Indian Love Call, Gloomy Sunday, Yours and I Had The Craziest Dream. Sid Feller excels himself with his warm arrangements and the instrumental backing couldn't be bettered. Another big soul triumph for the enlightened blind musicians. **AE.**

**Other titles: I Didn't Know What Time It Was, Love Is Here To Stay, Memories Of You, Till The End Of Time, Someday, I Dream Of You (More Than You Dream I Do).**

**JOHN LAURIE: AS THE GREAT McGONAGALL (Page One Pols 021 14s 6d)**

How did he get in here? This album features the famed Scottish actor reading a selection of poems by **William McGonagall,** a poet of the worst order.

I might add that McGonagall is generally recognised as the greatest bad poet in the English language. He's so terrible, he's avant garde.

Of course, this has nothing to do with pop, but for sheer amusement, or perhaps to impress your friends, you could do worse than to splash out a few bob on this album.—**GC.**

**Titles: Autobiography, Railway Bridge Of The Silvery Tay, The Tay Bridge Disaster, Robert Burns, An Address To Shakespeare, Henry M. Stanley, Balmoral, The Death Of Leopold, Mr. Murphy And The Blue Ribbon Army, Saving A Train, The Attempted Assassination Of The Queen, The Battle Of Bannockburn, A Wee Envoy.**

**MARC ELLINGTON (Philips SB/SBL 7883 38s 7d).**

**Marc Ellington** is a young American folk singer who deserves a lot more attention than he has hitherto received. You can't really put him in any bag, save he has been heavily influenced by **Bob Dylan** who has three songwriting credits on this LP; Tears Of Rage, I Shall Be Released, and the lengthy Desolation Row.

Takes some listening to, but once heard, Marc Ellington leaves a lasting impression. Also due for praise is M.D. **Johnny Arthey,** for conjuring up some lovely orchestrations.—**G.C.**

**Other titles: Will The Circle Be Broken, Bless The Executioner, Love City, Nanna's Song, In Brooklyn,, Fairy Tale Lullaby, Reason To Believe, Caledonian Mission, Fair And Tender Ladies, Changes, Four In The Morning.**

**SAM AND DAVE: DOUBLE TROUBLE (Atlantic stereo and mono 587 181, 37s 6d).**

Anyone who's ever seen **Sam** and **Dave** on stage will appreciate just how hard the dynamic duo work. Anyone who hasn't ought to take just one listen to this album . . . then a second, a third, a fourth and on and on. It is a strong set.

This **is** a soul album, no doubt about that, and the hurt and the pain oozes through on When Something Is Wrong With My Baby.

As a complete contrast there's **Sam Cooke's** Sooth Me and You Got Me Hummin' is one of those funky sounds that Atlantic people specialise in.

The groovy backings are provided by **Booker T and the M.G.'s** and the **Markeys** who are very sympathetic to Sam and Dave's individual style. I Don't Need Nobody being a good case in point. The final track, Use Me, is especially good. — **RG.**

**Other titles: Said I Wasn't Gonna Tell Nobody, Just Can't Get Enough, That's The Way It's Gotta Be, Sweet Pains, I'm Your Puppet, Sleep Good Tonight, Home At Last.**

**KILLING FLOOR (Spark mono or stereo S/RLP 102: 38s. 6d.).**

A five man blues band hailing from South London who've been working the British club circuit for just over a year.

Eleven of the tracks are group compositions and though it sometimes gets a bit predictable there's promise there too, particularly in the group's hot fingered pianist **Lou Martin** who shines throughout.

**Mick Clarke,** lead guitar, **Bill Thorndycraft,** vocals and harp, **Bas Smith,** drums, and **Stuart MacDonald,** bass, complete the line up. — **NL.**

**Titles: Woman You Need Love, Nobody By My Side, Come Home Baby, Bedtime Blues, Sunday Morning, Try To Understand, My Mind Can Ride Easy, West, Keep On Walking, Forget It, Lou's Blues, People Change Your Mind.**

**DIRT BLUES (Minit mono and stereo S/MLL 40005; 37s 6d).**

**T-Bone Walker, Sonny Terry** and **Brownie McGhee** and **Lightin' Hopkins,** plus the lesser known **Lil' Son Jackson** and **Luke "Long Gone" Miles** are the artists featured on this collection of old blues tracks, the earliest recordings being the Hopkins' ones from 1947-48.

Notables are I'm About To Lose My Mind by T-Bone, Key To The Highway and Sportin' Life by Sonny and Brownie and Rockin' and Rollin' by Jackson.— **NL.**

**Other titles: Fast Mail Rider, Shotgun, My California (all by Lightin' Hopkins), Glamour Girl, Love Is Just A Gamble (by T-Bone), Lose Your Money, Louise (by Sonny and Brownie) and Miss Hazel Mae, Bad Luck and Long Distance Call (by "Long Gone" Miles).**

**ROBERTO BERNANDI QUARTET Mercury, 20152 SMCL, stereo play mono, 38s 7d).** Smooth Italian singing and playing which has kept Channel Islanders dancing happily for the past two summers. Piano, organ, flute, clarinet, bass, trumpet, drums, etc., are heard on the 12 tracks, with lyrics in English and Italian. Very attractive late night music. **AE.**

# Herb Alpert sings

A Nilsson song

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# FOCUS ON FLEETWOODS by NICK LOGAN

# PETER GREEN

## 'Clubs and girls are a waste of time'

**PETER GREEN has a parrot called Parrot, lives in a house called Albatross and has a father who looks like Alf Garnett. He was born in the East End of London but his blood is a potent mixture of Russian and Polish and there is something about the jet black curls framing the ghostly white countenance that suggests haughtiness and pride and an almost aristocratic air — of an East European blend channelled through Bethnal Green and Putney High Street.**

The face itself, pale from a closetted lonely childhood, is the fashionable ugly-beautiful, brim full of enormous strength of character. It belongs to a person with a burning passion to succeed; the kind you anger or thwart at your own risk.

It was well over a year ago that I first met Peter. He came up to the NME for an interview and I was left with the impression of a surly, taciturn young man carrying a huge chip on his shoulder, virtually defying people to like him. But you had to — if you admired his courage and honesty.

Those were the days when the group was striving for recognition, lashing their purist critics with four-letterisms from the stage and having to "scratch" around for press coverage.

### Humiliation

For a person with as much pride as Peter the latter was a humiliation and the belligerence and off-handedness a form of protection.

"Albatross" changed all that. Now the roles were reversed, the press in great numbers were after Fleetwood Mac, and it was a combination of that and Peter's immersion in the attitudes of the U.S. Underground during their second American tour that changed his outlooks on life and people.

**He came home prepared to look for the good sides of people instead of hitherto looking for the bad. And he came back too with an interest in Buddhism, vegetarianism and Christianity.**

The interest in religion threatened to engulf him, and two months back reached its peak. "I spent a lot of time finding out about God and coming back in a big circle where I found the only thing a person could do was good, and now I am just seeking to be a good person.

"I had a strong feeling that I was walking and talking with God. I was drawing away from music into just being a Christian person and it made me such a very, very happy person.

"But it only lasted two or three weeks. Although my faith was strong it was jarred by people who didn't want to know and I made the mistake of trying to explain it to them.

"But I still do believe there is a God and I believe too in the power of good. However, I have now come to the belief that my purpose on this earth is to create music.

"I feel that I have a gift for writing music and I am going to use that gift to the full. That means using all my spare time towards it.

**"I'm going to stop going to clubs and seeing girls as much as I did because that is a waste of time. People should do some good work while they are on this earth."**

We were talking at Peter's home in suburban Surrey. Early in the afternoon, just after I arrived, we had driven in Peter's old red MG to visit a record shop in Putney High Street. Bypassing the pop section, Peter had headed for the classical department and after an hour or so of delving through the Handels, Bachs, Deliuses and Tchaikowskys we emerged with four classical LPs.

It was in this same Putney High Street, when Peter was in his early teens, that he would stand all day outside British Home Stores listening to records being played inside.

His parents had moved to Putney when Peter, the youngest of four children, was 10. They have always been proud of their son's achievements and he fond of them.

It was he who supplied the deposit for their present house from advance writing royalties on "Albatross" and it was they who gave the house its name while Peter was away.

His father is a GPO worker whose ancestors were Polish immigrants. His mother has Russian origins and, as you might expect from that, Green is not the true family name. "Greenski" I suggested. But Peter smiled and wasn't telling.

Childhood in Bethnal Green, the heart of London's tough East End, was not a fondly-remembered affair. Peter was a romantic youngster, not intellectual but always among the top three in his class.

### Lonely kid

**The neighbourhood was full of tough kids with whom Peter didn't want to mix and he was a lonely child, preferring to stay at home watching TV or playing soldiers although from an early age he remembers chasing after the girls.**

At Putney he was in the top class of the grammar stream at comprehensive school but after two terms his interest in learning nosedived — his time being spent with girls and listening to Little Richard and Bill Haley instead of doing his homework. He remembers crying because he couldn't see "Don't Knock The Rock."

It was elder brother Len, now 33, who gave Peter his first guitar, a Spanish one, and the youngster picked up the technique with remarkable authority for his age.

But he was always very shy, despite being a budding teddy boy, and later in his teens when his parents arranged a spot for him on the Carroll Levis Discoveries TV show Peter "chickened" out through fear.

For as long as he could remember, he had wanted to be a professional musician but the gulf between those that had made it and were on TV seemed insurmountable.

Later in his life it was to get him all "knotted up inside" that pop was such a closed shop with him continually knocking on the door.

He formed groups at school with friends and carried on semi-pro when he left, working first in a butcher's shop and then as a French polisher, hating both.

His break came when Eric Clapton left John Mayall's Bluesbreakers to go to Greece. Mayall had used various deputies and Peter, who stood in for a week, was the last before Clapton returned.

Once more seemingly having the door slammed on him, Peter advertised for a job and joined Peter Bs along with Pete Bardens, Mick Fleetwood and Dave Ambrose, now of the Trinity.

It lasted till Eric Clapton again left Mayall, this time to form Cream, and Peter was asked to join permanently.

That period saw Peter at his most bitter. "I didn't like people because

I had been brought up among a load of toughs," he recalls.

"I had something against the world." It was a feeling that was reflected in the almost vicious way Peter played his guitar.

**"It was my snappy bad tempered phase," he continued. "I used to get into arguments with friends. I'd always want my own way. I've always been stubborn."**

His reputation enhanced by his stay with Mayall, Peter left after a year intent on going to Chicago to work with veteran American bluesmen there.

### Angered

The state of British blues then angered Peter deeply. "There were a million groups making a mockery of the blues," he says. "And a million guitarists playing as fast as they could and calling it blues. I didn't want the music messed around with; I suppose I was possessive about it."

When the Chicago trip fell through, Peter heard about Mike Vernon starting Blue Horizon and thought it would be "fun" to form a group for the new label. Hence Fleetwood Mac.

"At first I hated the responsibility and it was a case of when I would crack up," he recalls. "Mick and I used to drive the van in those days and it was a case of all these new groups scratching around for interviews."

Peter's feelings have always been detectable through his music. "Mr Wonderful" was full of songs of chagrin, hurt and bitterness. The new LP, like "Albatross" and "Man Of The World," will be full of awareness and beauty and peace.

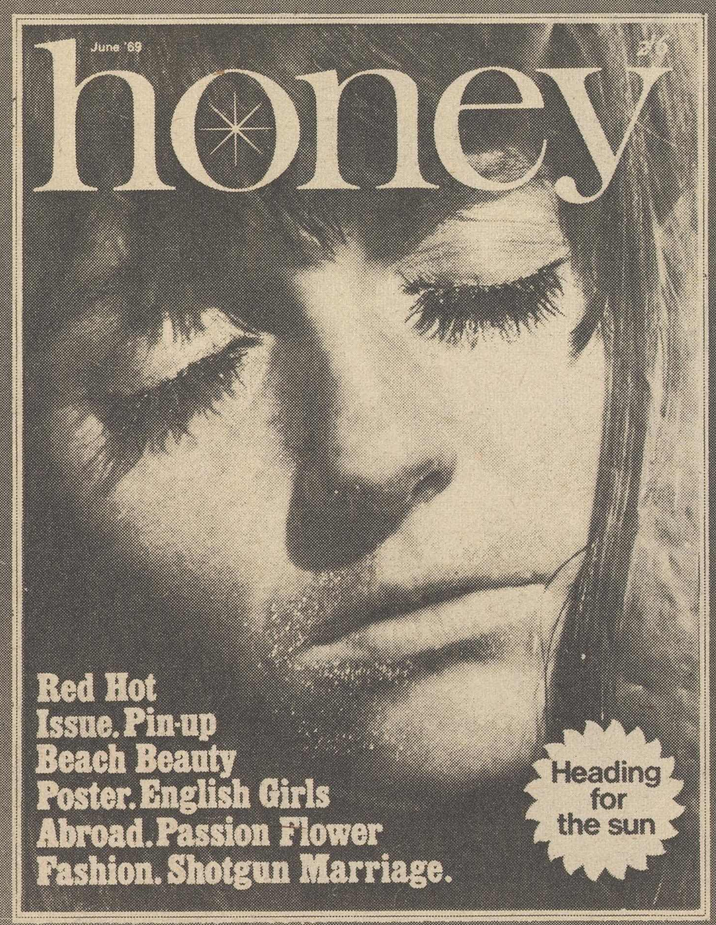
His enthusiasm is one of the vital factors in Peter's make up and just as he threw himself into establishing Fleetwood Mac, there are now no half-measures about his current probings into his own mind and his interest in classical music, which he feels will bring a heavy influence to bear on his future writing.

At one time it was Peter's ambition to play the Marquee. Then it was to have a No. 1 hit.

Now it is to conduct a well known orchestra playing his own classical music before an audience. To him it is now just a dream but the urge is there.

He says: "It would be nice to leave lots of music behind when I die."


RED-HOT

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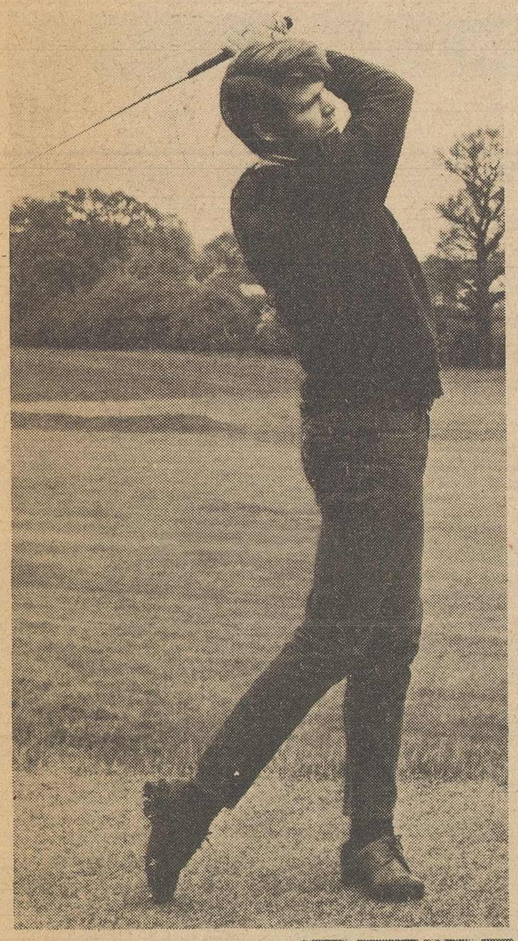
# GLEN'S GOLF HERO HIS FAN!



L to r: GARY PLAYER, GLEN CAMPBELL and JIMMY HENNEY.

**THE happy picture on the right was taken at London Airport, when two BIG fans met up and started an instant mutual admiration society.**

In the crowded airport, a bronzed, crew-cut young man approached another sun-tanned Adonis and said, haltingly: "Aren't you Glen Campbell?"

Glen nodded. "Great to meet you. I have all your records. Deane Beman sends them to me when I'm in the States," the athletic man went on. "Deane Beman. He's the golf pro . . . say, aren't you Gary Player?" said Glen Campbell, after taking a closer look at the smiling face.

Gary nodded and then it was Glen's turn to say what a fan he was of Gary's. Reason was that Glen himself is a golf addict and Gary is one of the finest golfers in the world.

## MUTUAL AID SOCIETY

They went for a drink together and each asked the other questions about their respective careers. Gary suggested that Glen come to South Africa, where he would set up special golf exhibitions for them to appear in. And Glen told Gary if he ever felt like making a record, he'd supervise.

Jimmy Henney, promotion chief of Glen's label in Britain, Ember, was present and saw to it that the meeting was photographed.

He also had a photographer on hand when Glen tried out the Finchley golf course, in North London. Jimmy reports: "Glen is a very good 8-handicap. I should think he's down to 4 by now. And every time he hits London he heads for the golf course whenever time allows.

From the happy expressions on their faces, it looks like Glen has sunk a long putt. He's never happier than when he's playing golf well.

# BUT NOW HE'S WORKING AGAIN

**GLEN CAMPBELL recently returned from a quick 10-day holiday with his wife in Europe. They travelled to Rome, Paris and Athens before returning to Hollywood for Glen to start his U.S. concert tour.**

He will be travelling in and out of Hollywood to make appearances around the country before beginning his film "Norwood" about the middle of July in New York.

A co-star in the film will be **Leigh French,** who was "Goldie" on the **"Smothers Brothers** Comedy Hour."

Another exciting event in Glen's life — his wax statue was unveiled this week in the foyer of Grauman's Chinese theatre in Hollywood where "True Grit," Glen's first movie, just opened. After its run there, the statue will be put into the Hollywood Wax Museum. **John Wayne** is also in "True Grit."

● **ELVIS PRESLEY'S** new album "From Elvis In Memphis" was released two weeks ago and entered the album charts after its first week of release. What an album it is! My personal favourite cuts are "Only The Strong Survive" and "Gentle On My Mind," but the other tracks are equally potent. And the background music is absolutely fantastic! The album also includes his newest single release "In The Ghetto."

Old **Elvis'** songs are "in." **Dillard** and **Clark,** a country-rock-type duo, have recorded "Don't Be Cruel" on their LP, the **Jeff Beck Group** includes a medley of Elvis' songs in their live act and may include it in their next LP; and to top it off, **Albert King,** the famed blues guitarist, has cut an entire LP of Elvis' tunes titled "King Does The King's Thing."

● **SAMANTHA DOLENZ** has opened her own clothing shop here called One Of A Kind. It specialises in clothing for girls of 11-16 years of age and many of the items like the hand-crocheted dresses, are made by Samantha herself.

Patrons who visit the shop in downtown Hollywood will find baby **Ami Dolenz,** as she goes to work with her mother.

● **JOE COCKER** was in Hollywood this week doing local TV shows, recording at studios here and preparing for a one-night stand at the **Whiskee A Go Go** Monday night. **Cocker** is also set for the Newport Pop Festival scheduled on June 21, 22 and 23.

**Ann Moses**

Editor of "Tiger Beat"

**in Hollywood**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# IT TOOK DES O'CONNOR 17 YEARS TO GET HERE

By GORDON COXHILL

**"I DON'T know how long it's taken you out there to get to the Palladium tonight, but it's taken me seventeen years." Those were Des O'Connor's first words to the audience on the first night of his first top of the bill season at the London Palladium.**

I talked with him in his dressing room about his humour, his records, his contentment, and his ambitions.

"Forgive my back," he said, taking a swig of pink mouthwash and spitting it out in the sink. "I always get a dry throat before a show, it must be nerves. Oh yes, I still get nervous. At rehearsals, you'd think I was an amateur, I'm so bad. It's a case of 'it will be all right on the night.' The lights don't come on inside me until the curtain goes up and I see a full auditorium.

"I won't get much time off during the seven month run, except a few hours here and there for recording."

Which brought us very neatly to the subject of records, and in Des's case, hit records. His latest, "Dick-A-Dum-Dum," is No. 18 in the NME Chart this week, giving Des his fourth consecutive hit.

"Naturally I'm very pleased I've got another one on my hands," Des grinned, "although it means a lot more work for me. 'Careless Hands,' 'I Pretend' and '1, 2, 3 O'Leary' were all nostalgic songs, so I thought it was about time I released something a little brighter.

"I knew the Palladium season was coming up and the audience always want to hear your hit records. It would have slowed the show down to have four numbers in the same sort of mood. I don't think of songs as things to fill an act up with any more, although at one time that was true.

"I choose the songs I record because I think they will appeal to as wide an audience as possible. I do take records seriously, but I still consider myself a comedian first and a singer second."

I asked Des how he came to realise that he had a voice worth putting down on record.

**"Actually it was Maurice Kinn from the NME. About ten years ago I did a concert with Alma Cogan at the Hammersmith Odeon.**

## Limits

"He wrote later in the paper that I ought to think about making a record. It took a few years to happen, but I've done it. I know my limitations as a singer and I don't aim to do anything over-ambitious, like recording a big dramatic ballad. I prefer to leave that to Tom Jones."

"But your records are good records," added Cyril Berlin, Des's personal manager, who had slipped into the dressing room. "They don't sell just because you are Des O'Connor. You came up with a very professional record with 'Careless Hands' and a lot of people liked it."

A slightly embarrassed Des replied: "I don't know if I would go along with all of that. I'm sure that a lot of people buy my records because they know me and have some sort of affection for me.

"But whatever the reason, I'm very pleased. It's a nice little bonus to have going for you, but I won't be pushed into recording anything and rushing about doing live appearances just to promote a record.

"I now look upon my singing as an integral part of my act. Actually, Engelbert Humperdinck came up to me a while back and told me that he would have liked to have recorded 'I Pretend,' so I guess that must mean something."

**Des makes a point of never telling a "near the knuckle" joke. I asked him if he had ever been guilty of telling blue jokes.**

"No, I never have done. Purely and simply because there is no need. It might be easier to get a laugh from some people with jokes about sex and sick jokes, but I entertain a family audience. If I offend just one of that audience, I would be upset.

"My kids could come to see my show and not have to ask what a joke was all about, unless it was a political joke or something about them. My brand of humour is a bit idiotic, I suppose, but that's me. I like to feel that apart from dressing a bit smarter on stage, I'm exactly the same person at home as I am performing.

"I like to have a sort of communication with my audience, bringing them right into the show, whether it be in the TV studio during the warm up or in the Palladium. To do that, you must talk to them about things that interest them and make sure you don't offend them.

"I'm not saying I'm never a little cheeky, but then there's a world of difference between a joke about the Little X girdles and living bras, and a joke that's told at a stag party."

Des, a very young and fit 37-year-old, admits he's contented and yet at the same time ambitious. Didn't one cancel out the other?

"No, I don't think so," he answered. "To me the three most important things in the world are health, laughter and love. I've got all three, and that's enough to make me feel a millionaire. Material possessions are great, but I could well do without them if I had to.

"So, because of that, I'm contented. Professionally, I am still ambitious, but not ruthlessly so. I wouldn't go treading all over people to get what I wanted. There's still so much I can do.

"For instance, there are plans for a BBC colour series next year and even talk of it being sold to America. It would be great to build myself up in the States.

"My manager is reading a couple of light comedy film scripts at the moment, and if he likes them he'll pass them on to me to read. I haven't reached my peak by any means.

"Look, it's taken me all this time to top the bill at the Palladium and who would have thought a couple of years ago that I would have four big hit records on the trot?

**"There's still a lot for me to achieve, but I'll take my time and wait until everything is right.**

"I'm a firm believer in biding one's time.

"After all, it took me until I was thirty to break through into the big time. Nowadays, kids come up overnight . . . and fade just as quickly.

"It's just the same whether you're a singer or a comedian. There are no musical halls to get a grounding any more, nowhere to really learn your business. One day, I'd like to have an agency, to find and build new talent.

## New faces

"There are so few opportunities for bringing new faces to the public, and I'm glad that I manage to get a few acts on my shows who haven't been seen too many times before."

A side of Des, unpublicised because he prefers it that way, is his work for the handicapped. He has visited many hospitals and schools, giving out presents, comfort and a cheery smile to kids and old folk who can't get out and about.

**"It's something I do because I enjoy it, that's all," he told me.**

"Sometimes you get a coachload of handicapped people come to a theatre. They sit in their seats, almost holding their breath, waiting to see you. It makes me feel very good that I can make them happy, even if it is only for a few hours.

"My belief in God is a great help to me, although I feel religion is a very personal thing and you would need about five pages in the NME to write all about my beliefs. But before I go on stage, I always close my eyes and say a little prayer, and hope He's on my side."

Seems that He is!

DES O'CONNOR, at the London Palladium where he stars in "Here And Now," with four of the lovely Pamela Devis Dancers who appear with him.

## WHO'S WHERE

(Week beginning June 16)

**LED ZEPPELIN, LIVERPOOL SCENE, BLODWYN PIG:** Newcastle City Hall (20), Bristol Colston Hall (21).

**SAM THE SHAM:** Wolverhampton Park and Birmingham Cedar (16).

**PINK FLOYD:** Brighton Dome (16), Birmingham Town Hall (20), Liverpool Philharmonic (21), Manchester Free Trade Hall (22).

**OHIO EXPRESS:** Wolverhampton Lafayette (18), Stockton Fiesta (19).

**MOVE:** Birmingham Belfry Club (21).

**DON PARTRIDGE, OVERLANDERS:** Royal Albert Hall (21).

**FOUNDATIONS:** Margate Dreamland (21), Nottingham Palais (23).

**JEFFERSON:** Stockton Tito's (22).

**FRANK IFIELD:** Scarborough Floral Hall (22).

**CABARET/SHOW**

**PLATTERS:** Middlesbrough Showboat.

**DESMOND DEKKER:** Stockton Tito's and Newcastle Dolce Vita. Both from June 15 for one week.

**CILLA BLACK:** Summer season opens at Blackpool ABC on June 20.

**FREDDY AND DREAMERS:** Liverpool Tito's and Leigh Garrick for one week from the 22nd.

**BILL HALEY AND COMETS:** Stockton Fiesta for one week from the 23rd.

**JEFFERSON:** Newcastle Dolce Vita for one week from the 23rd.

# Now's the time for a Tamla tour

**IT would be a great idea to have a Tamla Motown show on tour in Britain! Tamla Motown is only just beginning to receive the attention it should have had years ago in Britain.**

Surely Tamla Motown as a company must seize this golden opportunity and send a show over to Britain, containing not only their well known artists but also those who are not so well known here like Smokey Robinson and the Miracles, the Marvelettes and Gladys Knight and the Pips. — **J. NATT, Botley, Southampton.**

SO SCOTT WALKER is to release a single after all. After saying he didn't want to get caught up in the promotion jungle, and the endless round of interviews and photo sessions, the infamous hypochondriac has climbed down.

Has he at last realised that he is human, and likes money just as much as the rest of us?

Or is it simply that he feels it is about time his pretty face got another airing on television?

Whatever the motives, I suppose he will have a huge hit, and all the little girls will scream with delight. But for the life of me, I can't understand why. — **JOHN DOUGLAS, Brighton, Sussex.**

**LP TOKEN WINNER**

**REGARDING your interview with Dave Dee in last week's edition, "All My Loving" never tried to prove that pop music and violence are close together. That is Dave Dee's interpretation, not mine. like the Who and I didn't say that like th eWho and I didn't say that pop music had to do with the war in Vietnam—except in so far as some of those quoted in the film specifically refer to it. TONY PALMER, BBC-TV, London, W.14.**

I AM CONCERNED about the "Ballad Of John And Yoko" in which Christ's name is used a number of times. I feel, and I think justly, that John Lennon has gone over the score on this point. Lennon is swearing when he uses Christ's name in this context. This is not an angry letter but nevertheless a protest for those us who hold the name in reverence. — **JOHN WILSON, Lanarkshire, Scotland.**

AT LAST! The Bee Gees have released the better of two songs on their current singles "Tomorrow, Tomorrow" as the "A" side. The brothers Gibb write excellent compositions (I possess nine of their singles and seven LP's) yet Robert Stigwood manages to release "Jumbo" and "First Of May" as opposed to the brilliant "Singer Sang His Song" and possibly their best ever "Lamplight."

Robin's incomparable vocal talents will be noticeably missed but he should have no difficulty in establishing himself as a solo composer and singer. — **N. B. N. PERKINS, Altrincham, Cheshire.**

SURELY JANE SEYMOUR (FYTU June 7) would not want Bob Dylan to be miserable all his life so that he would keep writing the sort of songs she likes best?

Bob has served his time as a refugee, as he once wrote, and his songs, sometimes in anger, often in pity and always in understanding, are about what he knows.

That is why they ring true. That is why he expressed our hang-ups as no one else does. Now he is writing of married happiness, and beneath the apparent simplicity of style the feeling runs as deep as ever — deeper, perhaps.

That, not whatever musical style he might be using, is what makes Dylan unique. — **D. M. T. HARDERN, Nantwich, Cheshire.**

CAN MARK TRELAWNY (FYTU May 31) suggest how a new "superstar" could be presented to the unsuspecting pop world, so as to appear exceptionally exciting — sensational, in fact?

We have the Beatles and other groups, ravers, balladeers, long hair, short hair, Alvin Lee, Tamla, Dylan and Tiny Tim! What else could one do? The mind boggles! — **PAUL MENZIES, Mansfield, Notts.**

**From YOU to US**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.


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The Tremeloes
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Saturday June 14th — THE GREATEST LITTLE SOUL BAND IN THE LAND Starring J. J. JACKSON
Presents MINI SOUL FESTIVAL PART 3 — Sunday, June 22nd
From U.S.A. on Stage 3 p.m. THE BANDWAGON "LET'S HANG ON" ★ PRINCE BUSTER and HIS ALL STAR REVUE "AL CAPONE"
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Compere and D.J. Dave Growns :: Coca-Cola Drinking Contest :: Doors open 1 p.m.

# POP PERSONALITIES' STAGE SHOWS reviewed by NME CRITICS

## ENGELBERT FILLS THE HOUSE

**THERE is no doubt about it — Engelbert Humperdinck's first summer at Great Yarmouth is going to be a boom season! He was given an ecstatic welcome when Leslie Grade's "Holiday Startime" opened at the ABC theatre, and the "House Full" boards look like being in constant use.**

Engelbert has an indefinable magic in his style, an easy approach that makes his powerful performance look effortless and which wins enthusiastic applause from the staider of his listeners and shrieking approbation from his female followers.

So it is at the ABC, where he has the bulk of the second half of the bill and is accompanied on stage by the ABC orchestra under his MD, Arthur Greenslade, in a tremendous 45 minutes or so. The Sovereign Singers give him backing.

Engelbert's spot follows an obvious pattern, built in the main around the songs that shot him to the top of the charts and those that have kept him there, with the first ones, and the big ones, saved for the storming finale.

"For Once In My Life" set the ball rolling and he then went smoothly through "Ten Guitars" and "In My World" into the full-of-feeling "Love Letters." Then "Marry Me," "Am I That Easy To Forget?" "Les Bicyclettes de Belsize," "There Goes My Everything" and his latest, "The Way It Used to Be." And thus to "The Last Waltz," "Man Without Love" and "Release Me," the song that started the Engelbert era.

Lonnie Donegan, returning to his old summer haunts, is again in great form, mixing patter with some of his most-remembered songs — "Putting on the Style," "My Old Man's a Dustman," "Tom Dooley," "Chesapeake Bay" and the like — besides playing a guitar duet with group-leader Les Bennetts. He still packs a punch in his performance, does Lonnie Donegan.

—PETER BAGSHAW

ENGELBERT HUMPERDINCK looks well after his dates in America and Canada. He is seen here with his "Holiday Startime" producer, ALBERT KNIGHT, and co-performer LONNIE DONEGAN.

FRANK ZAPPA (centre) and the MOTHERS OF INVENTION in London.

## NOEL HELPS MOTHERS

**THE Mothers Of Invention's music combines themes from Stravinsky as well as Lieber and Stoller, electronic junketings and the drooling saxophones of the big-bands. Somehow it should have been more exciting than it was at the Albert Hall last Friday.**

Perhaps it was the lack of spontaneity, the calculated feel of the whole thing that made it more like a recital of modern music at the Wigmore Hall.

"Fun-time" consisted of student-type sketches, such as Doctor Frankenstein and a mock ballet, very funny in parts, in which Noel Redding, rather unwillingly it seemed, appeared as a leather-clad fairy. His airy, seven-stone body was thrown about the stage with enthusiastic abandon.

Square Times Two, a deadpan comedy duo from America, were slow hand-clapped off the stage, a pretty traumatic experience which they certainly didn't deserve. **JAN NESBIT.**

## VINCE HILL SURPRISE

**MAYBE it's a musical sign of the times that the three major shows at Great Yarmouth this summer are each featuring a top pop balladeer. At the Wellington Pier Pavilion it's Vince Hill, restoring a little sanity to the otherwise comedy-dominated proceedings of Charlie Drake's "Slapstick And Old Lace," and he need have no fear of the opposition.**

He took a grip on the first night audience with his stagecraft and power of performance in a manner which demonstrated that he can more than hold his own in any company. There was class in everything he did.

With his MD Ernest Dunstall at the piano, he set the mood with a throbbing "Once In A Lifetime" and "What Now, My Love," calculated to demonstrate that there is real quality in the Hill voice. For the rest it was his hits, but they were split into two by a session of surprisingly lifelike impressions.

**In good-humoured style, he guyed such notabilities as Tom Jones, Satchmo, Frankie Vaughan and Ken Dodd — and nearly brought the house down in the process.**

These followed "The Importance of My Love" and "Roses of Picardy" and made way for his impressive finale with "Edelweiss" and "Maria."

The New Faces look like being one of the most popular groups yet to visit the resort. They won many new fans with their scintillating spot, which included "I Should Have Known Better," "Carnival Day," "Danny Boy," "Green, Green" and "Bottle of Wine," besides joining in the general fun and games of the show. — **PETER BAGSHAW.**

## ANITA'S NICE STRIP

**ANITA HARRIS makes a glittering entrance in a full length, gold-sequined evening coat at the Winter Gardens theatre, Bournemouth, where she is appearing for a season in Bernard Delfont's "Star Time." Then the 25-year-old popstress strips . . . but in the nicest possible way!**

After her opening number, "Gonna Build A Mountain," the coat is removed to reveal an equally eye-catching piece of material which Anita has made into an emerald mini.

### Home town

Song number two in her 18-minute spot is a beautiful arrangement of When The World Was Young. Then the bright eyed beauty, who is making her Summer season debut in her home town, goes on to do a medley of music hall songs, following this with a compendium of her three hits, Just Loving You, The Anniversary Waltz, and Dream A Little Dream.

Anita's final number is her way of My Way, and the Harris way clearly reveals a polished professional who is no longer the laughing child she used to be.

Brilliant backing for Anita comes from Eric Delaney's Band, who drew the loudest applause of all at Saturday's opening. The show, which is on until July 23, also stars the ebullient Roy Hudd, Ted Hockridge, Joe Henderson, and Saveen.

— VERNON LEPINGWELL

VINCE HILL (centre) with NEW FACES and MICHAEL GRADE (second right), an executive of the Grade Organisation and son of impresario Leslie Grade.

## MAX BYGRAVES WEAVES MANY MOODS AT TORQUAY

**THE unique, imMAXulate BYGRAVES wowed first-nighters in Bernard Delfont's up-an-swingin', colour-splashed "Show Time" at Torquay Princess Friday last.**

Backed on stage by Tony Davidson's orchestra, MD'd by smooth-fingered pianist-accompanist Bob Dixon, Max wove 90 minutes of the Bygraves entertainment magic into 45 with a contrasting range of songs and continuity as up-to-date as next week's NME.

Songs included "Let's Do It" (with topical allusion), "Olde Time Movie Shows" (showcases for expert characterisations) and the sensitive "Little Green Apples."

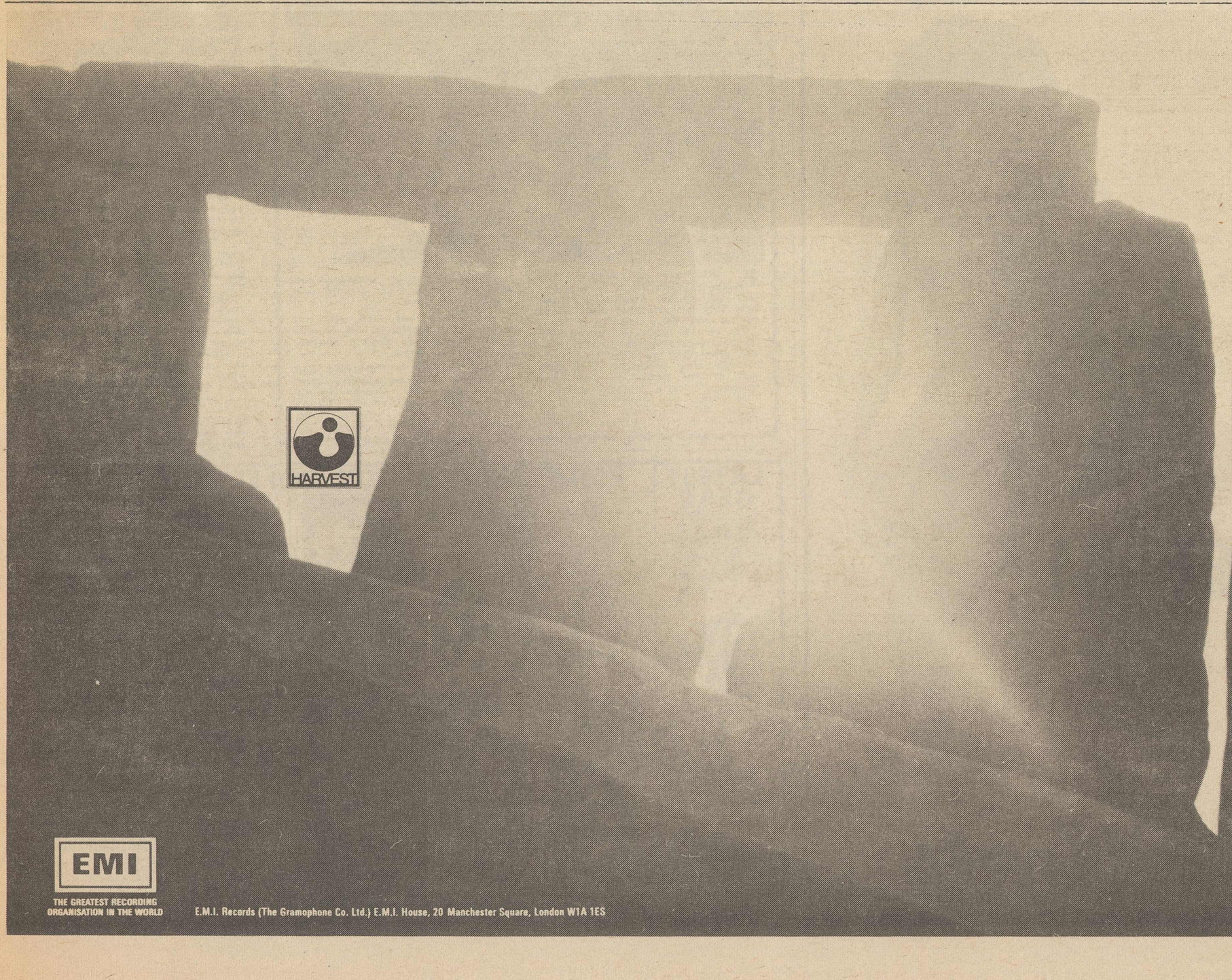
Max swung the audience into "Mame," slowed to quick smooth-style waltz "Messing About On The River." He then reminisced in song-mood via "A Very Good Year," gave Sinatra-styled "My Way" and encored with "Hands."

If it was Max all the way in the second half, it was David and Marianne Dalmour in the first stanza with their stylish "Fiesta," introduced by the colourful Denise Shaune Dancers.

And a hand for the comic specialities of Hope and Keen as unexpected as a snow-storm in June with trumpet, trombones and guitar.

Sweden's own Ric Benny spins eight glass bowls and eight white plates on sticks and a table respectively and the comedy-stylist Joe Black has a nice line in mimicry.

—KEN ROUND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FAMILY DOGG (from l to r): STEVE ROWLAND, DOREEN De VEUVE, ZOOEY, MIKE HAZLEWOOD and ALBERT HAMMOND.

# HAPPY TO LEAD A DOGG'S LIFE

**A LOT of people are going to be very pleased to see Family Dogg and "Way Of Life" enter the NME Chart at No. 29 this week. Mainly because the record, penned by David and Jonathan, is very, very good, but also because Steve Rowland, Albert Hammond, Mike Hazlewood, Doreen De Veuve and Zooey are among the nicest and most professional people in the business.**

**NEW to the charts**

**By GORDON COXHILL**

Steve is already well known as a record producer of some considerable success, having produced many hits for Dave Dee, Dozy, Beaky, Mick and Tich and the Herd. He also made quite a name for himself in his native America as an actor, appearing in Battle Of The Bulge, The Thin Red Line, Gun Glory and others.

Albert and Mike, who as Hammond / Hazlewood duet on "Hey Love, Let Me In" which was released last week, made a name for themselves and much money for their bank managers by writing "Little Arrows," which has notched up sales in excess of three million for Leapy Lee.

The two lovely girls, Doreen (blonde) and Zooey (dark), have yet to make their mark, but looking and sounding the way they do, that shouldn't take more than a few days!

**Family Dogg might have happened a long time ago, but for the fact that Steve could not get a permit to sing when he arrived in Britain from Spain, where he first met Albert.**

So he got into production by accident, and it grew to such proportions. Steve's own ambitions for forming a group had to be postponed until recently.

Not that he intends giving up production either. "I won't be leaving anybody in a mess. I don't work that way, after all you can't buy friendship and goodwill." See what I mean about being a nice guy?

**Forecast note: The Family Dogg's next single will be a Paul Simon number, and a cert top five.**

# Chicken Shack's singing housewife goes back to blues

**STAN WEBB was looking like a lost weekend, his eyes doing a deft impersonation of Marty Feldman, his mind reflecting on the scoundrel who removed £15 from his coat at the Speakeasy not so many hours earlier, his mouth protesting that one hit record didn't make him a pop star, that he'd never be a pop star and he didn't look like one anyway.**

**By NICK LOGAN**

**Apart from the eyeballs feverishly trying to disengage themselves from the sockets, a common pop star's complaint, I had to agree.**

**The rest of Chicken Shack, reunited solely for the day's appearance on Top Of The Pops with their erstwhile lead vocalist Christine "the singing housewife" Perfect, were gathered in the second littlest room at the offices of Chrysalis awaiting the drive to Lime Grove.**

**"When the producer sees us it will confirm the image he has of dirty, filthy blues groups," observed Stan, looking in the mirror and at fellow Shacks Andy Silvester, Dave Bidwell and Paul Raymond, who replaced Christine when she left to devote more time to husband John McVie, the Fleetwood Mac bassist.**

**"I went into the studio to do one radio interview carrying my bag of shopping," Christine is telling us as the crowded Zodiac drives down Oxford Street. Her remark is greeted with a horde of jokes about her standing before the mike in curlers and holding a dripping mop in her hand.**

**"This is your captain speaking," said Stan as we disentangle ourselves from the Oxford Street traffic and accelerate away from Marble Arch. "We are now flying at three feet above the ground heading west."**

**"I'd forgotten what it was like," said Christine as we arrived at Lime Grove and headed for the dressing rooms. "It's all so chaotic."**

**Despite the fact that she left on the release day of the single that has at last brought Chicken Shack wider recognition, Christine has had no regrets about her decision. "I am delighted the record has done as well as it has but I have no regrets about leaving.**

**"In the first few weeks I felt a bit disorientated. I was feeling tired all the time though I had nothing to do. It was just that I spent that first fortnight unwinding.**

Top picture: CHICKEN SHACK with their present line up (l to r), DAVE BIDWELL, PAUL RAYMOND, STAN WEBB and ANDY SILVESTER. Inset is CHRISTINE PERFECT pictured with her husband JOHN McVIE of Fleetwood Mac.

John and Christine were married in August last year and it was when Chicken Shack were booked for a tour of the States that she decided to leave.

"John didn't want me to go there," she explained. "There are some pretty dubious characters over there and he got worried thinking about what might happen to me.

"Also, Fleetwood Mac were going to America at a different time and we would have been apart for four months."

Though she doesn't miss the travelling in the van and the performing, she does miss the recording side and is currently writing material for a blues-based solo LP and a single.

Surprisingly she only started singing after she had been with Chicken Shack for a few months. "Stan was feeling the strain and it was suggested that I should try singing," she recalls. "It gradually built up."

Her voice has in fact been the subject of great critical acclaim, to which she says: "I cannot understand it. People seem to think I have a sexy voice for some reason I can't understand."

Chicken Shack found their hit single during a record night at the home of manager Harry Simmonds. "I'd Rather Go Blind" was, in fact, the B side of an old Etta James hit.

"I thought it was great," said Stan, "and Chris said she would like to do it. The only doubt we had was that it wasn't written by someone in the group."

At that point Stan unleashed a verbal onslaught on Tony Blackburn for his criticism of "I'd Rather Go Blind" as being sick.

"Tony Blackburn is a bloody idiot," said Stan. "All Chris is singing is that she'd rather go blind than lose her fellow's love. He says that is sick but surely sickness is in the mind."

There were nods of agreement and cries of "hear hear" from the assembly and Christine added: "I don't think there is anything offensive about it."

Stan is much more excited about the next single "Tears In The Wind," which he wrote and will sing, and their third LP "Hundred Ton Chicken."

Learning from their second album "O.K. Ken," the group has dropped brass and impersonations from the new one. "We expect it to sell well," says Stan confidently.

## CRAZY ELEPHANT

IF WE are to believe the Kasenetz-Katz office on the subject of Crazy Elephant's stage act, this is something that needs to be seen. They describe it thus: "The group reads the crowd like an electro-cardiograph, so that they can drive their audience to a peak of unnerving intensity and then just at the right moment, depressurise into a soothing ballad.

It sounds like something out of a Dr. Kildare script, doesn't it? There is more. "Perhaps the unsurmountable stage presence can best be described as artistic and creative intuition."

The group has lost its girl member and continues with an all-male line-up that plays a mixture of rock and jazz.

Lead vocalist is Hal King and the others are Larry Laufer (organ and vocals), Bob Avery, Ronnie Bretone (bass and vocals), Kenny "Jethro" Cohen (flute, sax, guitar, percussion and vocals).


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## Sandie warms South Africans

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From the moment she appeared on stage, her overwhelming charm and her bouncy stage personality put the audience in an ecstatic mood — ready to burst out into screams any moment.

Her opening night in Pretoria, capital city of South Africa, was almost a sell-out. Sandie wore a glittering pink-sequinned culotte flaring into bell-bottoms, and for her last number "Puppet On A String" she came adorned with a trailed feathered coat.

Sandie introduced herself in Afrikaans, our other official language, saying: "Goeie aand. Ek is baie bly om vanaand hier te wees!" (Good evening I am very pleased to be here tonight.) It got big applause.

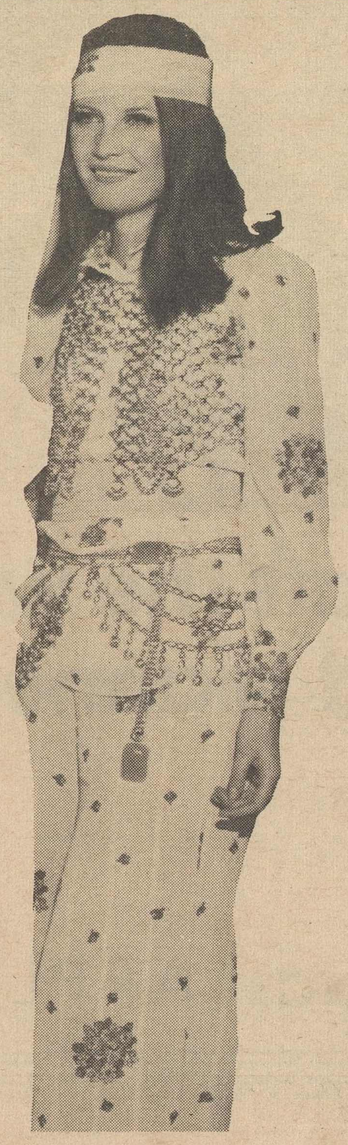
She gave the audience a bit more for their money than just her personality and voice—she gave them a bit of herself, for she came down to their level and pecked an elderly (partly bald) gentleman on his forehead, tickled the odd moustache and smiled cutely at the wives.

Sandie had captured her audience from the moment she appeared, and her barefeet weren't affected by our wintry weather.

Sandie was slightly nervous on stage, although probably most people didn't even realise it. From the platform adjoining the stage she asked the lighting technician twice for more light, and also imagined the microphones not to be working, when in actual fact they were in perfect order.

Personality-plus Leapy Lee wore a double-breasted suit with a pink shirt and tie to match. His "Little Arrows" and "Little Green Apples" were well received. Leapy was the star of the first half of the show and South Africa will welcome him back anytime!

MIKE KALLENBACH.



SANDIE SHAW in one of her recent creations, guaranteed not to go unnoticed!

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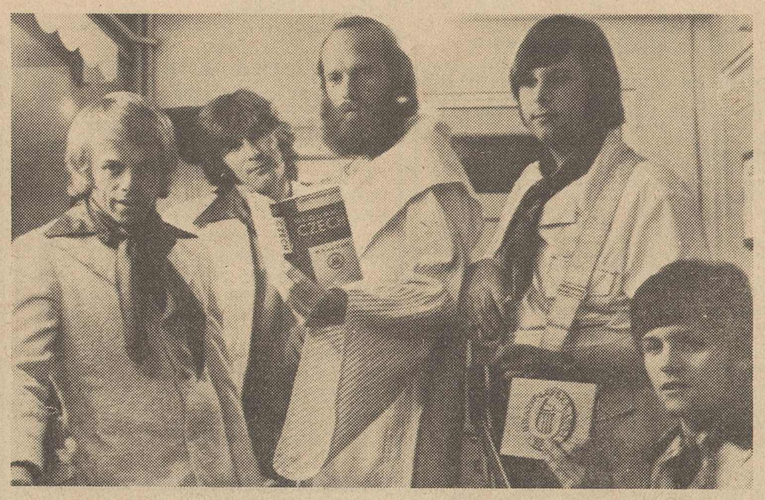

The BEACH BOYS swot up on some Czech words before they take off for Prague and Bratislava next week. They open the famous Bratislava pop festival on Wednesday, and Bruce Johnston is seen holding the Lyra award. The boys are travelling Europe in their chartered Carvair plane, with their equipment fork-lifted into the hold where cars are usually carried, a bright idea of Lyn Watson of Twickenham Travel, who also looks after movement arrangements for the Tremeloes, another big act going to Bratislav next week.

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# TAIL-PIECES by the Alley Cat

WHEN NME half-yearly Points Table is published, your **Alley Cat** confidently predicts No. 1 for **Fleetwood Mac** . . . Self-promoted concert earned **Jimi Hendrix** £24,000 at New York's Madison Square Garden . . . When **Robin Gibb's** departure is finalised from **Bee Gees**, expect Polydor to sign him . . .

Hope **Norman Newell** selects better song for **Des O'Connor's** next single . . . **Bill Cotton Jnr.** can hardly justify giving **Hines Hines** and **Dad** their own BBC-2 show . . . Partnered by **Sidney Poitier** and **Paul Newman**, independent film company **Barbra Streisand's** latest project . . .

Note to "Daily Express" **Judith Simons:** this is how **John Mayall** spells his name . . . **Tito Burns'** guest list gave new **David Jacobs** ITV series good start . . . **Mary**

Who's this? It's the new-look **JULIE ROGERS**, with page-boy hairstyle in place of her long-flowing tresses. Her latest disc is her first for Ember, "Almost Close To You." And she's just bought a £20,000 pad in Hertfordshire. Can't be bad. Julie is in Britain's song team at Knokke, Belgium, next month.

**Reeves** (widow of **Jim Reeves**) owns four music companies . . .

£20,000 weekly for **Anthony Newley** in Las Vegas cabaret . . . Add **Nancy Sinatra** to reshaped nose list, but **Dave Clark** should be deleted says **David Block**, his publicist . . . Pye's **Alex Everitt** not joining new **Mike Sloman** venture, but signed by **Cyril Simons** for Leeds Music . . .

Last week, **Paul Anka** here televising in "**John Davidson** Show" for U.S. transmission . . . Surprisingly struggling: **Bob Dylan's** new single . . . Don't expect **Cliff Richard** cover version of **Beatles'** latest hit! . . .

Major-Minor chief **Philip Solomon** hosted swish party for **Mike Kennedy** and **David McWilliams** last Friday . . . Death of pet dogs caused **Diana Ross** cancellation of shows with **Supremes** . . . Cracked comedian **Bob Monkhouse:** "There'll be no gang warfare in Bournemouth — **Frankie Vaughan** is appearing there" . . .

Super showman: **Liberace** . . . Given one hour's notice, **Chris Hutchins** 'planed to Las Vegas for **Tom Jones'** opening — at manager **Gordon Mills** request . . . Their U.S. agent **Norman Weiss** here for **Blind Faith's** Hyde Park concert.

Music publisher **Jimmy Phillips** not founder of NME . . . **George Harrison** and wife **Patti Boyd** holidaying in Sardinia at **Aga Khan's** home . . . At New York's Copacabana, **Frank Sinatra's** record broken by **Tom Jones** . . .

Hasn't **Nancy Sinatra's** engagement to **Jack Haley Jnr** been called off? . . . An **Anthony Newley** composition for **Bruce Forsyth's** Decca debut . . . Autumn **Tommy Roe** tour planned by **Colin Berlin** here . . .

Pye's **Louis Benjamin** expected to sue **Tony Macaulay**, alleging contract breach . . . **Jimmy Bowen** now producing **Johnny Tillotson's** records . . . On Monday, **Dean Martin's** handsome singer-son **Dino Martin** beaten at tennis by **Ken Rosewall** in Bristol tournament . . .

**Tom Jones** invited to sing at **Prince Charles'** investiture . . . Two **John Lennon-Paul McCartney** composition on next **Four Tops** LP . . . Fantastic! — that's **Cliff Richard's** opinion of **Billy Graham** on "Laugh In" . . .

Sunday begins **Ken Dodd's** national laughter week . . . Britain's **Ken Carter** and **Geoff Stephens** penned next single for **Gene Pitney**, "Playing Games Of Love" . . . Who said **Gipsy Rose Dee**? . . .

Their next U.S. singles: **Smokey Robinson** and the **Miracles** "Dog-gone Right," **Georgie Fame** "Down Along The Cove" (a **Bob Dylan** composition) and **Joe South** "Birds Of A Feather" . . . Publicist **David Cardwell** now handling **Equals** . . . "TV Times" says **Derek Taylor** (publicist to the **Beatles**) paid £6,200 annually . . .

Great Yarmouth co-stars **Charlie Drake** and **Vince Hill** both painters . . . New York reviews for **Mary Hopkin's** cabaret opening mixed . . . **Elvis Presley's** latest could be retitled by **Vanilla Fudge** "In The Gateaux"! . . .

Surprise U.S. **Richard Harris** hit likely with **Jim Webb's** "Didn't We" . . . . Next Wednesday, **Joe South** star guest on **Bobbie Gentry's** BBC-2 show . . . . Title of forthcoming **Quincy Jones** LP: "Music To Read **Harold Robbins** By" . . . .

**Trini Lopez** producing new singer **Ann Howard's** records . . . . Exciting chemistry: in August, **Harry Belafonte** joins forces with **Lena Horne** for Las Vegas cabaret . . . latest **Dave Clark Five** single withdrawn . . . .

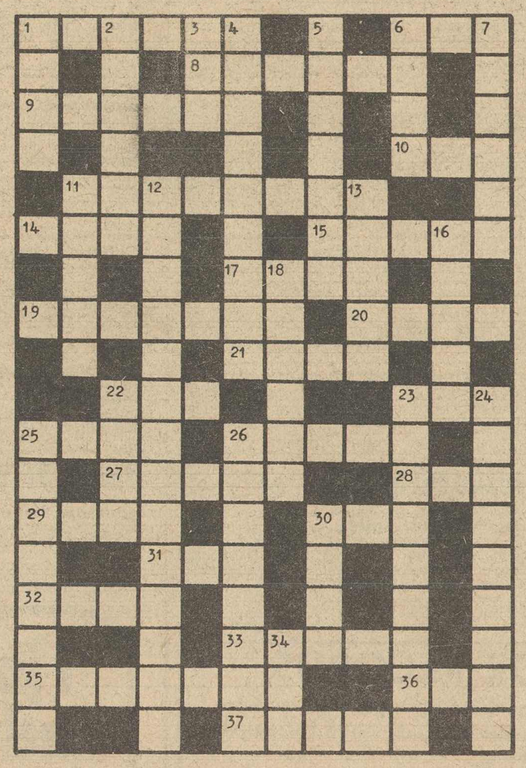
New long-term **Ray Conniff** CBS contract . . . . In Las Vegas, **Tom Jones** directly competing with **Frank Sinatra** . . . . How many labels releasing **Billy Eckstine** records here now? . . . .

Revelation of **Davy Jones'** marriage crushing blow to **Monkees'** fading popularity . . . Will **Rolling Stones** reveal real reason for **Brian Jones'** departure? . . . Who said "Ballad Of **John** And **Yoko**" was sack-religious?! . . .

The BACHELORS were all for location filming at Bedfont, Middlesex, when it involved water skiing. They are all enthusiasts. The shots will be seen in their ATV series, "It's The Bachelors." And they'll be seen in "Summer Spectacular" at the Victoria Palace, London, from July 12.

# NME POPWORD

Compiled by Julie Logan, Leytonstone, London



**ACROSS**

1. Group Rick Grech left
6. "Rosemary's Baby" actress
7. Miss Kitt
9. and 11 down. Drum virtuoso
10. "Matthew And Son" singer-writer
11. Cher hit (4,4)
14. Half of Tamla duo
15. Jefferson Airplane songstress
17. Marv's flower
19. "Tears" hitmaker (3,4)
20. Half soul duo
21. 007
22. Bachelor
23. For John and Yoko's shopping?
25. and 25 down. Ex-Animal and ex-Hendrix manager
26. Just quit as Apple producer
27. Sound and label
28. A listener
29. Welsh prayer!
30. Another Bachelor
31. "Dick A Dum Dum" singer
32. Tina's river is . . .
33. Michael the deejay
35 Turtles hit
36. Manager Miss Taylor
37. A Love Affair

**DOWN**

1. U.S. satirical underground group
2. Double it for Mamas and Papas washday hit!
3. "Ride Your Pony" singer
4. Group began in R and B craze
5. Might be provided by violins
6. Tyrannosaurus Rex singer
7. Lovable old lady of Portland Place
11. See 9 across
12. Searchers hit (7,3,4)
13. Colourful Mac
16. Daughter of Rufus
18. Bee Gees L.P.
22. Musicians would call it a gig
23. Diminutive girl singer from rock era (6,3)
24. Half folk duo
25. See 25 across
26. Juniors backers (3,5)
30. Tremeloe
34. Alan Price had one

**Answers next week and here is last week's solution**

**ACROSS:** 1 Clodagh; 7 "America"; 8 (Billy) Preston; 9 Ken (Dodd); 12 Del (Shannon); 14 Coda; 15 "Daydream"; 17 Ben (E. King); 18 Unit (4 plus 2); 19 Underground; 23 (Paul) Anka; 24 Deram; 25 Mrs; 27 Easybeat; 28 Jet (Harris); 29 Tim; 31 Aces; 34 Buddah; 35 Tiny; 36 David Symonds.

**DOWN:** 1 "Cupid"; 2 Overlanders; 3 Astrud (Gilberto); 4 Hank; 5 Dean; 6 Big Sound; 10 Emanon; 11 Sam The Sham; 13 Eden; 16 Reg (Presley); 17 Buddy; 18 Una (Stubbs); 20 Ram Jam Band; 21 Randy (Newman); 22 Ukelele; 25 Matt (Monro); 26 Petula; 30 Innes; 32 Clem (Curtis); 33 Stan (Webb).

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